

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 21.—No. 3.

NEW YORK, AUGUST, 1889.

WITH 10-PAGE SUPPLEMENT,  
INCLUDING 2 COLORED PLATES.



THE ELEMENTS. (1) "EARTH." AFTER BOUCHER.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 64.)

[Copyright, 1889, by Montague Marks.]

## My Note Book.

Leonato.—Are these things spoken, or do I but dream?  
Don John.—Sir, they are spoken, and these things are true.  
—*Much Ado About Nothing.*



MEMORANDUM SKETCH FOR A PORTRAIT BY JOHN L. SARGENT.

MR. SARGENT, who has been living in London since he laid himself open to much hostile criticism by his portrait of "Mme. G." at the Salon three years ago, appears in force at the Paris Exposition, where he has six pictures, all portraits. That unlucky one of "Mme. G." is not among the number. It is still in the artist's possession, and he could have sent it had he wished to do so. He has repainted one part of the picture which gave offence to the lady's friends—to wit, the low-cut corsage which was suspended by all but invisible shoulder-straps. But the paint and powder with which Mr. Sargent plastered the face of this Parisian belle—and which gave more offence than the perilously décolleté costume—are retained. If the artist intended to create a sensation at the Salon, he certainly succeeded beyond his most sanguine expectations. Friends and foes gathered before the picture and discussed it; there was always a little group there, and the remarks overheard were so very unpleasant that Mr. Sargent at last was persuaded to ask permission of the authorities to retouch the portrait. The request was refused, and the venerable Monsieur Bouguereau, I am told, took the opportunity to lecture the young artist on the danger of such unconventional practices, which, he pointed out, lead to breaking up of families and other dire consequences. Much offended, Mr. Sargent, after this, found it expedient to give up his residence in Paris and go to London to live. His friends thought the step was unwise; for the affair was scarcely more than a nine day's wonder, and no one in Paris long remembers a little indiscretion like this against a painter so full of talent as young Mr. Sargent.

BUT to return to Mr. Sargent's pictures at the Paris Exposition. None of them show him to greater advantage, I think, than his elegant portrait of "Mme. W." (Mrs. Harry White), with her refined features, lissome figure, charming pose, as, clad in white and holding a closed fan, she stands full of grace against the warm gray background. His "Mlles. V." (the Misses Vicker) is seen to better advantage than when I noticed it in 1884, on its first appearance at the Royal Academy. The hands, which were much slighted then, seem to have been repainted. More worthy of his reputation, perhaps, is his picture of "Mlles. B."—the four little girls of Mrs. Boit—notwithstanding the evident consciousness of the sitters, three of whom are looking straight at the lens of the camera, as it were, while the fourth leans against a huge vase, as no little girl would ever think of doing of her own accord. We also see again the portraits of Mrs. Boit and Mrs. Kissam, with their marvellous brush work. Neither of them, I should think, though, can be gratifying to the friends of the sitters. The kindly features of the first named, coarsely rendered by the artist, are surmounted by a pink head-dress, in which figures an agraife of spun glass; the costume is of peach color and black, contrasted against an amber uphol-

stered and gilded Louis Quinze sofa, upon which the lady is seated, with interlocked fingers—carelessly painted—one arm supported by a cushion.

SEPARATED from this portrait by some luckless picture, which I cannot recall except to remember that it is "killed" by the proximity, is that of "Mme. K."—it would be unjust to the lady to print her name—in a mauve satin dress, with gorgeous crimson flowers in the corsage, ruining the color of F. A. Bridgman's Oriental "Horse Market," on the other side of it, as it would, indeed, that of any other canvas in the gallery which might be similarly placed. The loudness of the color is in keeping with the vulgarity of the pose, and, in fact, of the whole picture—the lady is holding up her train, clutching it with both hands, as if in celebration of "washing day." Mr. Sargent's other portrait at the Exposition is that of "Mme. S." (Mrs. Elliott Shepard), a handsome and graceful brunette in flowing red robes; it is painted with much distinction.

As has been remarked before in these columns, Mr. Sargent, when seen at his best, is above everything notable for style—a rare gift, and possessed by but few of the portrait painters of to-day. When he finds a subject to his liking—a not too common occurrence—he endows her with all the graces, seldom omitting a long neck and a slender figure. But woe to the unfortunate lady whose character he diagnoses in his customarily superficial way; for Mr. Sargent is not a sympathetic painter, and if he fails to find his sitter interesting—that is to say possessing certain paintable qualities which he always looks for—he is apt to make cruel work of any character which she really may possess. Too often he fails altogether to secure the individuality of a sitter, except through such a superficial resemblance as is obtained by the methods of the caricaturist; to wit, by the cheap device of exaggerating some physical peculiarity, as, for example, the strong lines in the face of Mr. Irving and the somewhat unusual nostrils of Mr. Henschel, instances to which I alluded last month in his portraits of those gentlemen at the Royal Academy.

BUT Mr. Sargent's talent is many-sided, and always interesting. It is especially interesting when it reflects, as it often does, the last clever thing in painting that he has chanced to see by some other hand, whether ancient or modern. At the recent charming little exhibition of the New English Art Club in Piccadilly, he had two studies of landscape and figures in the style of such Impressionists as Monet and Pissarro. Marvellously clever they were, as, indeed—I must remark, by the way—were scores of other contributions to that little gallery of works of the more promising of the younger men in English painting, who, now in revolt against the conventionalism of the Royal Academy, will one day make their influence felt in that Philistine institution. The trouble about these two pictures of Mr. Sargent's is, that they were examples of his cleverness and little more; the works of the men by which they were surrounded were for the most part executed in good faith and from positive conviction.

AT the New Gallery, in Regent Street, Mr. Sargent appears in still another rôle—that of a decorative painter—a painter of gorgeous robes and Brazilian beetles' wings, against an unbroken background of pure mazarine blue, the whole, with its shield of plate glass, looking just the thing for a stunning window in a big restaurant like the Criterion. I almost forgot to say that these gorgeous robes are surmounted by a head intended for that of Miss Ellen Terry, and that the whole is a life-size portrait of that charming actress in the rôle of Lady Macbeth. Rigid in limb and feature, and with the pallor of the stage "make-up" faithfully retained, the tragedy queen stands, with arms raised above her head holding the crown. Broad plaits of red hair, forced to an almost magenta hue to key with the peacock blues and beetles-wing greens, descend to the knees. As a likeness of Miss Terry, the picture is hardly worthy of consideration; but as a tour de force, a remarkable decoration, it fairly takes away one's breath, and confirms one's belief in the infinite possibilities of the artist's cleverness.

BUT as Mr. Sargent must have succeeded thoroughly by this time in satisfying his friends and admirers on this point, it may reasonably be hoped, perhaps, that he

will desist for a while from astonishing them, and return to the more sober work of his better art when he produced such a picture as "El Jaleo," which deservedly established his reputation as a painter of extraordinary talent. He has produced nothing to compare with it since. Mr. Sargent is still young, however, and I trust has a long life of artistic activity before him. His friends will watch his future with interest, and, it must be added, with not a little apprehension. Too much cleverness may yet undo him, as it has undone his brilliant master Carolus-Duran. It must be said in justice to Mr. Sargent, though, that however much his more recent work may be lacking in soul—which, of course, is the very life of art—he has never sought to supply this void by cultivating a taste for the sensual such as characterizes the decadence of the art of Carolus-Duran. It is gratifying to feel that no danger from that source at least threatens the artistic career of this gifted young man.

To see the highly creditable display of American art at the Exposition, as it now stands, one would hardly believe what chaos reigned in that department a little time before the opening. The Commissioner, General Hawkins, has been criticised in the local American press in Paris to the point of persecution; but I hardly know of another man who would have had the nerve he has shown in defending the rights of the artists of the United States against the official annoyances to which they have been subjected. On arriving at the Exposition he found that the exhibit was to be held upstairs, with those of such countries as Belgium, Sweden and Greece, instead of with such nationalities as Great Britain, Russia, Germany and Austria, or even Spain and Italy. But this was the mistake of the representative of the United States, who was on the ground before the arrival of General Hawkins, who came too late to correct the blunder. As it is, the visitor is exhausted by all he has to see of the art of France—prodigiously represented—and of the countries just named, before he mounts the great staircase which leads to the American galleries. When he reaches the landing, however, he is confronted by the wonderful display of the French retrospective exhibition, with its acres of wall-space covered with the work of such men as David, Greuze, Fragonard, the Vernets, Ingres, Diaz, Millet, Rousseau, Corot, Dupré, Courbet and Daubigny, down to such living painters as Meissonier, L'Hermite and Cazin. Here one could easily pass a whole day. But we hurry through these fascinating galleries—past a huge screen covered with such pastels by Millet, as I have never seen in America, and Meissonier's colorless and unimpressive reproduction in water-colors of his "1807" in our Metropolitan Museum—through the galleries devoted to Belgium, Holland, Denmark, Norway, Sweden, Switzerland and Greece, before we reach the door over which appears the long-looked-for legend, "États-Unis."

WHEN we fairly get there, we are well repaid for the trouble. The display of Great Britain, though devoid of technical interest compared with that of France and of Austria, has a certain distinction due to its eminent respectability; it is refreshing to turn to it after passing the acres of nudities, scenes of violent action and sometimes of absolute indecency which furnish the greater part of the subjects of the Continental painters. But the display of the United States combines with this same regard for the proprieties, characteristic of a truly civilized people, a varied and fascinating exhibit in which technique plays by no means an inferior part. The chief gallery, in which figure Dannat's "Quartet"—lent by the Metropolitan Museum of Art—four of Sargent's portraits, Hitchcock's "Tulip Culture," Melchers' "Communion," Minor's "Chute du jour," Pearce's "Bergère," Stewart's "Hunt Ball," Thayer's "Corps allé," Ulrich's "Land of Promise" (Castle Garden), Horatio Walker's "Pigsty," Coffin's "Moonlight in Harvest-time," Weir's portrait of his little girl, Alexander Harrison's "Wave," Blum's "Venetian Lace-makers" and Boggs's "Place de la Bastille," is, in my opinion, unexcelled in interest by any room outside of the French departments. In the idyllic and in the study of the nude it is decidedly weak, but it is admirable in portraiture, genre and landscape.

BUT for the determination of the American Commissioner, however backed as it was by the artists on the Jury, there would have been no gallery in which the pictures could have been shown to such advantage.



After this matter of dispute had been adjusted, and the demands of the Americans had been agreed to, a new trouble arose. The authorities had taken it upon themselves to reconsider their grant of space to them and allotted part of that outside of the main gallery to the exhibits of some of the petty Balkan states. Then the American eagle did scream and no mistake. An indignation meeting was held, and it was resolved that, no matter what the consequences might be, such treatment should not be endured. Accordingly, Commissioner Hawkins was instructed to appear before the Director with the ultimatum of the American artists that, unless the space was restored to them forthwith, they would withdraw their entire exhibit. This firmness had the desired effect, and after that the Commissioner and his associates on the Jury had only to meet the enmity of their own countrymen, which has lasted unremittingly almost up to the present writing. Without any reserve, the American newspapers in Paris seem to have given the freedom of their columns to every disaffected artist whose picture has been rejected, or has been hung differently from the way desired by him.

THE following is a list of the Medals of Honor awarded to artists at the Paris Exposition. This decision by the "jury de classe" has to be confirmed by the "jury de groupe." Every one expected that Mr. Sargent would get one of the medals. Every one who sees the charming exhibit of Mr. Gari Melchers will say that that admirable artist deserves one: *United States*, Messrs. Sargent and Melchers; *England*, Messrs. Alma-Tadema and Henry Moore; *Germany*, Messrs. Liebermann and Uhde; *Austria*, M. Munkacsy; *Belgium*, Messrs. Wauters, Courtens and Alfred Stevens; *Spain*, Señor Jimenez; *Holland*, Herr Israels; *Italy*, Signor Boldini; *Denmark*, M. Kroyer; *Norway*, M. Werenskjöld; *Sweden*, M. R. Bergh; *Finland*, M. Edelfeldt; *Russia*, M. Chelmonsky; *France*, Messrs. Dagnan-Bouveret, Delaunay, Jules Dupré, Aimé Morot, Lhermitte, Gigoux, Hébert, Bernier, Cormon, Demaille, Jules Lefebvre and Rapael Collin. Messrs. Dagnan-Bouveret, Kroyer and Sargent tied with thirty-five votes each.

READERS of The Art Amateur, visiting the American section of the department of the Fine Arts, may recognize on the walls there the originals of no less than four of the colored studies which have appeared in this Magazine. Stephen Hills Parker's portrait of "Père Gaspard," which hangs on the line, is the "Norman Peasant" published about two years ago. Henry Bacon's young lady in pink appears in his "Lost," at the Exposition; Henry Mosler's "Breton Peasant," pipe in mouth, is easily identified in his "Le leçon de biniou," and "In the Autumn Woods," by James M. Hart, one sees again the white "Steer's Head" in the same pose exactly as in the reproduction of the original study for it given in The Art Amateur about three years ago.

To see the full exhibit of the American contributions to the department of fine arts at the Paris Exposition, one must go to the British section as well as to that devoted to the United States. Mr. F. D. Millet is represented in both sections—in the latter by "In Piping Times of Peace," and in the former by "A Servant" and "A Difficult Duo." Mark Fisher has pictures in both sections. George H. Boughton contributes to neither. Mr. Whistler appears only in the British section, to which he contributes his "Portrait of Lady Archibald Campbell" and "The Balcony." He sent in to the American jury twenty-seven etchings. Only twenty were accepted, whereupon, in great wrath, he withdrew them all and sent them to the British section. There, however, the jury only hung eight.

A SCOTCH gentleman told me a characteristic story of "our James" the other day. At the spring exhibition of the Glasgow Institute of the Fine Arts, a member of the Council sent in a picture called "Early Morning off Greenwich," bearing the familiar signature of Mr. Whistler, which was duly honored with a place of distinction "on the line." Some friends of this artist, however, who saw it were of opinion that the Institute had been imposed on and that Mr. Whistler had not painted it. A photograph was sent to Mr. Whistler, who declared that he had never made such a picture. The secretary thereupon wrote a letter of regret, and the clever forgery was withdrawn. This did not satisfy Mr. Whistler, however, who demanded a public apology of the Glasgow Institute as a corporate body. It is hardly

necessary to say that he did not get it. The gentleman who lent the picture, it appears, bought it from a prominent dealer in Edinburgh, who says he bought it at auction, in good faith. The sapient member of the Glasgow Institute, being an influential "patron of art," had no difficulty in getting back his money; but the unfortunate dealer, on the other hand, had to whistle for his—I intend no pun.

By way of comment on the interesting remarks of Mrs. Wheeler before the Gotham Art Students, reported in the July issue of The Art Amateur, we would point out that while this lady gives much more importance to practical work in some particular line than do most art teachers, she does not, in our opinion, go far enough in this direction. It is not merely that an acquaintance with the technique of a special art is of value to the designer in that art; the main point is that it will give the designer the ability to carry out his own designs; and with the ability, it is to be hoped, will come the desire to do so. There may be need for more and cleverer designers, but there is greater need of independent artistic workers, able to design, also able to execute. Such workers, as often as they turn up, find ready employment under much more enviable conditions than those to which the average designer must submit. They may gain their special knowledge without having ever attended an art school. But our trades and factories are as little likely as our art schools to furnish them. We may say, with all modesty, that The Art Amateur has done and is doing much to supply the country with workers of this class. To the thousands of amateurs, working at home, free of that sort of direction which, in large establishments, is always exercised by people of business rather than artistic ability, we must look for our future supply of good and artistic work, and for the best of our designers and manufacturers as well.

PARIS, July 5, 1889.

MONTEZUMA.

#### THE PARIS CENTENNIAL EXPOSITION.

##### THE PAINTINGS (CONCLUDED).

IN the foreign sections, England alone stands out with a distinct individuality. The paintings, the drawings, the engravings of the British artists are unlike those of other countries. The British artists remain insular; they look at nature through no borrowed spectacles; they paint with a touch and a sense of color that are entirely their own; and their works often have a charm that is as potent as it is inexplicable. The English, it is true, are the only people, in Europe at least, who know how to hang pictures, to isolate them against a wall covered with material of exquisite tone, and to give them a precious and rich aspect by putting a glass before them. I imagine that many English pictures owe one half their charm to the glass before them and the other half to the frame.

The great pictures in the English section are, to my mind, W. Q. Orchardson's "Mariage de Convenience: After," "Her First Dance" and "Master Baby;" H. Herkomer's two portraits "Entranced" and "Miss Catherine Grant;" James McNeil Whistler's "The Balcony" and the portrait of "Lady Campbell;" Alma Tadema's "Expectation;" Oulless's portrait of Cardinal Manning; Henry Moore's marine, "Clearness after Rain." Nothing like these pictures can be seen elsewhere in the whole Exhibition.

In the Austro-Hungarian section Munkacsy triumphs with his "Christ before Pilate" and "Golgotha;" the former picture has a tone of singular fineness.

Spain is represented by Madrazo's portraits; Pradilla's "Surrender of Granada;" Casado's "King Ramirez;" Juan Luna's "Hymen, ó Hymenée;" Luis Jimenez's modern scene, "Visit to the Hospital;" a fine series of drawings by Vierge and a number of clever costume pictures by Aranda.

The Italians are more modern in their subjects than the Spaniards, though still haunted by archaism and wanting in frankness of vision and execution. The most remarkable works in this section are Boldini's pastel portraits of ladies surprised in the most unhackneyed poses.

In the German section the heroes are Adolf Menzel, Liebermann, Uhde, Kuehl, W. Firlé and Leibl. Menzel is a giant; the others are prodigiously skilful painters in the limited sense of the term.

The Russians are not represented by their great men like the painter Répine and the sculptor Antokolski. The best pictures are those of Josef Chelmonski and

the portraits of Lehman and Kramskoi. Among the Finnish painters, Albert Edelfeldt, whose education is purely French, makes a very fine exhibit.

The Dutch section is very important, and comprises some 300 pictures by 100 artists, most of whom seem to work under the influence of Israels, who remains the great modern Dutch master. Willy-Martens, Mesdag, Maris, Artz and Thérèse Schwartze are the principal exhibitors.

The Scandinavian artists are remarkable for absolute sincerity and absence of convention in their works. So far as technique is concerned, they owe all to the modern French; but in their vision of nature they remain thoroughly personal. A new-comer, Zorn, is the hero of the Swedish section, and after him come Hugo Salmonsén, Josephson, Osterlind, Wahlberg, Hagborg and Larson, most of whom are not unknown to visitors to the Paris Salon. Among the Danes the most distinguished are Kroyer, Johansen and Tuxen.

Switzerland boasts a number of artists who have achieved distinction at the Paris Salon, such as Charles Giron, Mlle. Breslau, Laurent-Gsell, Burnand and Baud-Bovy, who make a remarkable exhibit.

Belgium's artistic reputation is kept up by the fine exhibits of Alfred Stevens, Emile Wauters, Jan Verhas, the landscapist, Verstraete, Jan van Beers, and Knoppf.

The United States make a very interesting exhibit, which, without having any special character of its own, like the English section, for instance, is still superior to all the other foreign sections in the number of important works exhibited by artists of acknowledged reputation. There are in all 252 exhibitors and 565 works, of which 335 are oil-paintings exhibited by 195 painters. The section is divided into two classes: Works of American artists resident in America, or classed as such, and works of American artists resident in Europe. The latter absolutely eclipse the former, among which it is difficult to pick out a few pictures of merit by Robert F. Blum, Alden Weir, Abbott H. Thayer, F. D. Millet, Frank Fowler, W. M. Chase, Kenyon Cox, Carroll Beckwith, Charles F. Ulrich, T. W. Dewing, Alexander H. Wyant, Bolton Jones, Jervis Mc Entée, Ruger Donoho, Swain Gifford, W. A. Coffin, W. S. Allen, R. B. Brandegee and the landscapist Minor, that are really worthy of special attention.

On the other hand, among the men resident in Europe, E. A. Abbey, W. T. Dannat and John S. Sargent triumph in the most brilliant manner, and stand out among the twenty great artists that a severe sifting of the whole Universal Exhibition reveals. After these three follow Alexander Harrison, the landscapist Charles H. Davis, George Hitchcock and I. Gari Melchers. Next come Ridgway Knight, E. L. Weeks, Charles Sprague Pearce, Julius L. Stewart, C. S. Reinhart, Eugène Vail, Henry Mosler, Walter Gay, F. A. Bridgman. And then a score of men of talent: Robert Vonnoh, E. E. Simmons, Childe Hassam, Julian Story, E. H. A. Bell, L. Delachaux, Truesdell, Clinton Peters, Walter MacEwen, John Kavanagh, Carl Guthertz, Arthur W. Dow, Henry Bisbing, Ogden Wood, W. H. Howe, Frank M. Boggs, C. S. Forbes, Henry Bacon, Lionel Walden, W. Dodge, Robert Reid, Theodore Robinson, etc., not forgetting those veterans of diverse sex, Miss A. E. Klumpke, Miss Elizabeth Gardner, G. P. A. Healy and W. P. W. Dana.

On the whole, the exhibit of the United States is very remarkable and as satisfactory as could be expected.

American sculpture is represented by a capital bronze by Paul W. Bartlett and by a few works of very small importance. Mr. Bartlett's talent is very refined and strong at the same time. I am sorry, however, to have no other American sculptor to mention together with him.

The French sculpture department is simply astounding in the multitude and excellence of the works produced during the past ten years; not only do they fill an enormous hall, but they also people the vast gardens of the Champ de Mars with a population of marble and bronze. It is impossible to mention even the most notable; I can only cite a few names like Mercié, Guillaume, Aizelin, Delaplanche, Suchetet, Allouard, Hugues, Carls, Pech, Fremiet, Boucher, Damp, Carlier, Marioton, Rodin, Saint-Marceaux, Moreau-Vauthier, Leduc, Gautherin, Desca, Croisy, Coutan, Chapu, Barrias and Aubé.

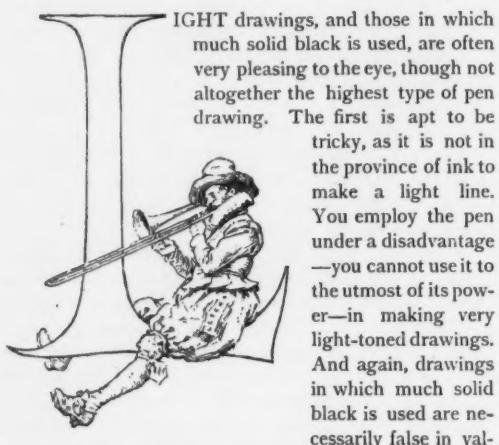
With their splendid school of sculpture and with their incomparably skilful and restless school of painting, the French easily lead the world in art.

THEODORE CHILD.

# THE ATELIER

PEN-DRAWING FOR PHOTO-ENGRAVING.

V.



LIGHT drawings, and those in which much solid black is used, are often very pleasing to the eye, though not altogether the highest type of pen drawing. The first is apt to be tricky, as it is not in the province of ink to make a light line. You employ the pen under a disadvantage—you cannot use it to the utmost of its power—in making very light-toned drawings. And again, drawings in which much solid black is used are necessarily false in values. Still, as decorative pictures, these are charming. Patches of dark, we may add, are effectively used in caricatures. The study of both of these kinds of drawing is, however, very profitable, and teaches us much about the means of getting "effects."

In making light drawings success is often very much a matter of feeling. The main principle is to keep the lines further apart than usual. In the street scene by Harpignies, the light effect is principally got by open lines. Should we reduce this sketch much, the effect of lightness would disappear. Some of the drawings of the late Ralph Caldecott were charmingly attractive on account of their slightness, the artist seldom putting in a superfluous line. The "Sunday" sketch by Beraud is a good companion piece to the Harpignies. The lines are few, but tell their story admirably. As in the street view shown below, the roulette is not employed. The most effective use of this instrument that I have ever seen is in a drawing by Emile Adan, called "A Future Admiral." Many of the lines upon the figure of the boy, all of those upon the parapet upon which he is seated, and those of the distant hills are made into dotted lines by this artificial means. The effect is charming; but I am not willing to admit that it is all due to the instrument. Were it not for the *contrast* made with strong shadows which the boy's knee and body throw upon the masonry, the effect would not be so great; although the feeling for air and light is masterly.

Let us graduate, however, from the light into our dark drawing. The child blowing soap bubbles, after Gilbert, will show us the way. The roulette has been used in the foreground, background, on the soap bubbles and on the child's face and hair; but this was evidently not intended by the artist, nor at all needed. The effect of light is got by the most legitimate means, by the contrast of light objects with dark, of the cap, frock and shoes and stockings of the child, with its other garments, face and soap bubbles. One has often heard the complaint that for making landscapes pen and ink was too black; but the "Valley of D'Amby," by M. Beauvez, is surely as delicate and light a drawing as could be desired. You will see that in the rocks in the foreground the parallel lines are admirably put in with vigorous touch in broad masses, yet far apart, so as to represent big shadows, but not deep ones—shadows in a landscape flooded with light, though the valley is all in shadow. This work deserves special study; the treatment of the brook as it flows in its zigzag course through the rushes and then loses itself in a cluster of trees in the middle distance, where occurs the only solid black in the picture, is admirable.

The design by Scott of a Tower of a Chateau is reproduced in connection with the "Valley of D'Amby" to show how the solid blacks make the building, though pretty well covered with lines, look white (though I think most readers will agree with me that the black has the appearance of making the windows appear without sashes and panes, as I suggested in my second paper).

There is no point on which the student needs to be cautioned more than on the treatment of light parts of drawings. It is far easier to make a very dark drawing



A TOWER IN THE CHATEAU DE BLOIS. PEN-DRAWING BY HENRI SCOTT.

than a light one. The student generally resorts to gray lines when anything delicate is to be drawn; but such lines are, above all, to be avoided; for *they cannot be photographed*, and therefore cannot be satisfactorily reproduced by any of the photo-engraving processes. A student should always bear in mind that all lines, however fine, must be *black*.

Suppose you have some delicate object to draw—say



STREET VIEW IN PARIS. PEN SKETCH BY L. HARPIGNIES.









a flower or a woman's face—you think you must employ very fine lines to represent the delicacy of the shadows, and you fear you can obtain no lithographic pen fine enough to work with. But just experiment, and see if you cannot make your lines in the face *appear* fine by contrast. This can be done by putting coarse lines in the hair, the hat, the dress, or some ornament about the neck; or, perhaps best of all, in the background immediately behind the face. This trick—as I needs must call it—is carried to the greatest perfection by the renowned American illustrator, E. A. Abbey. It is well to procure some of the magazines with his work in them, and cut out the illustrations and have them by you when you are working.

In the work of George Du Maurier, in the *London Punch*, we find that he seldom attempts shadows in a young woman's face. Great a draughtsman as he is, he seems to shun so difficult an undertaking, and generally contents himself with drawing a girl's face in mere outline. (This shows how advisable it is to avoid too much delicacy in a pen-drawing intended for a periodical illustration.) But even to make these mere outlines appear soft, Mr. Du Maurier uses the contrasts which I have spoken of very frequently and with the most striking effect; to such an extent, indeed, that nearly all of his women are brunettes, or, at least, have dark hair!

In *Punch* for August 19th, 1882, there is a full-page drawing by this artist, reproduced on page 50, entitled "At the Fountain-Head." It represents an English lady at a French watering-place, who has gone down to the docks to buy some fish in preference to going to the market for it. See her there, the centre of a group of fishmongers, sailors, and fish-wives; she is dressed in white, while every other figure is in black; and while we see some thirty other faces in the picture, every one of these having lines upon them defining the muscles or representing shadows, the lady's face is without a single line of modelling or shadow—nothing but outlines of eyebrows, nose and lips! Thus the artist indicates, in the uttermost degree, *by contrast*, the delicacy of his heroine's face.

It sometimes happens that you are drawing the gable-end of a roof or some architectural projection which in nature, or in the photograph you are following, is quite light—the sunlight being upon it. But you can distinguish some details of construction or ornamentation which you wish to show in your picture. You draw in the same, but there are so many lines and cross-lines when you have finished, that they give the effect of a dark object or surface rather than a light one.

Now in many cases this can be remedied, perhaps, with a few strokes of the pen or brush. In case, for instance, you have a landscape behind or at the side of your building, you can move a tree—transplant it, as it were—from some other part of your picture and place it immediately behind your projection, allowing it to be in shadow for at least an eighth of an inch around the same. Mark this shadow with a brush, so that it is jet black (completely framing the object), and then graduate it with heavy crosshatching and parallel lines into the light edges of the tree.

The most difficult things to manage are *lights against lights*—the tapering apex of a church spire in glaring sunlight against a clear sky; the face of a child or woman against a background which must be left light; a white sail against light water or sky. In such cases the draughtsman is apt to draw with indecision. This is especially to be avoided, though the best artists

quickly; then, without delay, blend the tint until quite even with a pouncer, made by tying up some cotton wool in a piece of fine old cambric or soft silk. More than one pounce bag should be at hand, because if the pouncer becomes too wet a fresh one should be taken.

Allow the tint to dry protected well from dust; then transfer carefully the design, having previously traced it. Scrape the tint away from within the outlines of the flowers; but it is not necessary to do so for the leaves and grasses.

Now prepare on your palette the colors required, as directed for the turquoise blue. All the Royal Worcester colors come in powder, and therefore require grinding down smoothly with turpentine before adding a little fat oil, which may be substituted for copaiba, except when preparing the color for tinting. For tinting, copaiba answers the purpose far better. For the petals of the flowers take white and add a suspicion of egg yellow. For the pink tips use Pompadour red with a little egg yellow; for the shadows mix black, blue and yellow brown; for the centres, which are bright yellow, mix egg yellow and buff. The foliage must be varied by putting on flat broad tints of different shades. Prepare for the light parts light yellow green; for the darkest parts bronze green, and for an intermediate gray shade mix light yellow green with turquoise blue and a little

black. It will perhaps be better to pass a little egg yellow over the blue tint already laid on in some of the light parts instead of painting them all with light yellow green. Shade the water with black, blue and yellow brown. Put a little white in places to give effect to the ripples. The dragon-fly is represented somewhat too large in the drawing. The body may be shaded with bronze green and yellow brown. Secure the outline of the wings with bronze green and also touch in the markings with the same color. After the first firing, paint up the wings with silver, and indicate the high lights on the body with gold.

Paint the neck of the vase and the handles with brick red. After the first firing pick out the design on the neck and the lines on the handles with gold; also put a gold edge to the neck and base.

The design on the body of the vase can after firing be looked over and touched up if necessary, and when the color is quite dry it must be outlined in every part with a fine gold line. The veins of the leaves must also be of gold. For putting on this line a very fine pointed brush must be used. After the second firing the outlines should be burnished with an agate burnisher.

E. HAYWOOD.

THE orchid given this month—the tenth of our series of twelve dessert plates—is a most showy one. The five upper parts of the flower are a brilliant yellow—jonquil yellow, except where they turn over and show the

under side—that is a reddish brown. The lower lip or long tubular part is a delicate pink—almost white on the outside; inside, the throat is a deep crimson, with a little tinge of yellow just dividing it up the middle. The buds are a delicate green (apple green); the leaves, bracts and stems are the usual greens, shading into olive; keep the leaves lighter in color on the under side.



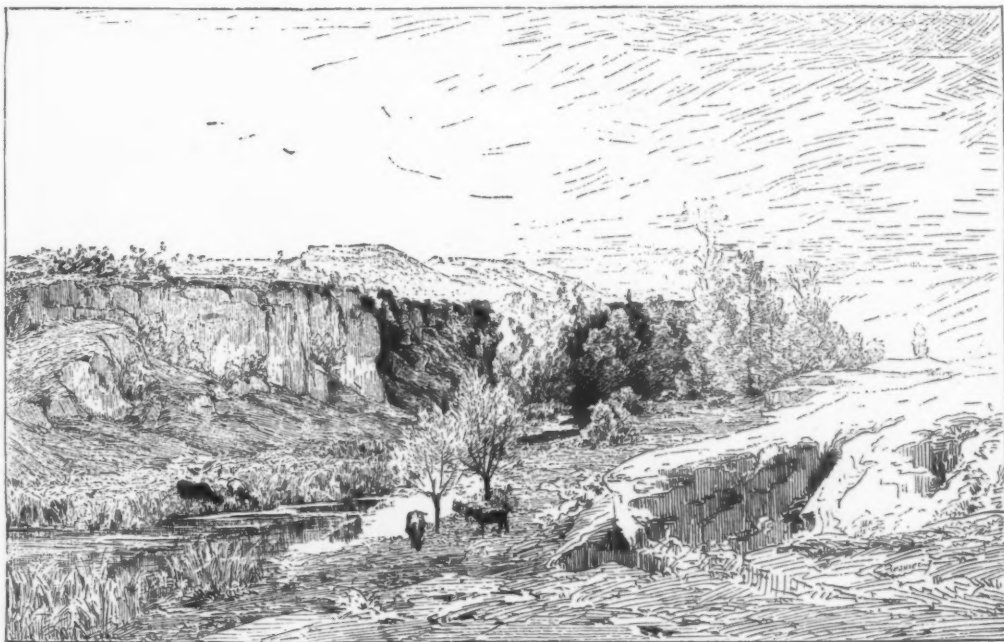
"AFTER CHURCH." PEN-SKETCH BY J. BERAUD.

do draw such lines by successive short lines and not continuous long ones, in order to avoid a mechanical appearance. Such lines are found to perfection in the architectural etchings of A. Brunet Debaines, and also in many of the illustrations in *The Century*, by Joseph Pennell. In my next paper I shall consider black in drawings, especially in decorative and comic drawings.

ERNEST KNAUFFT.

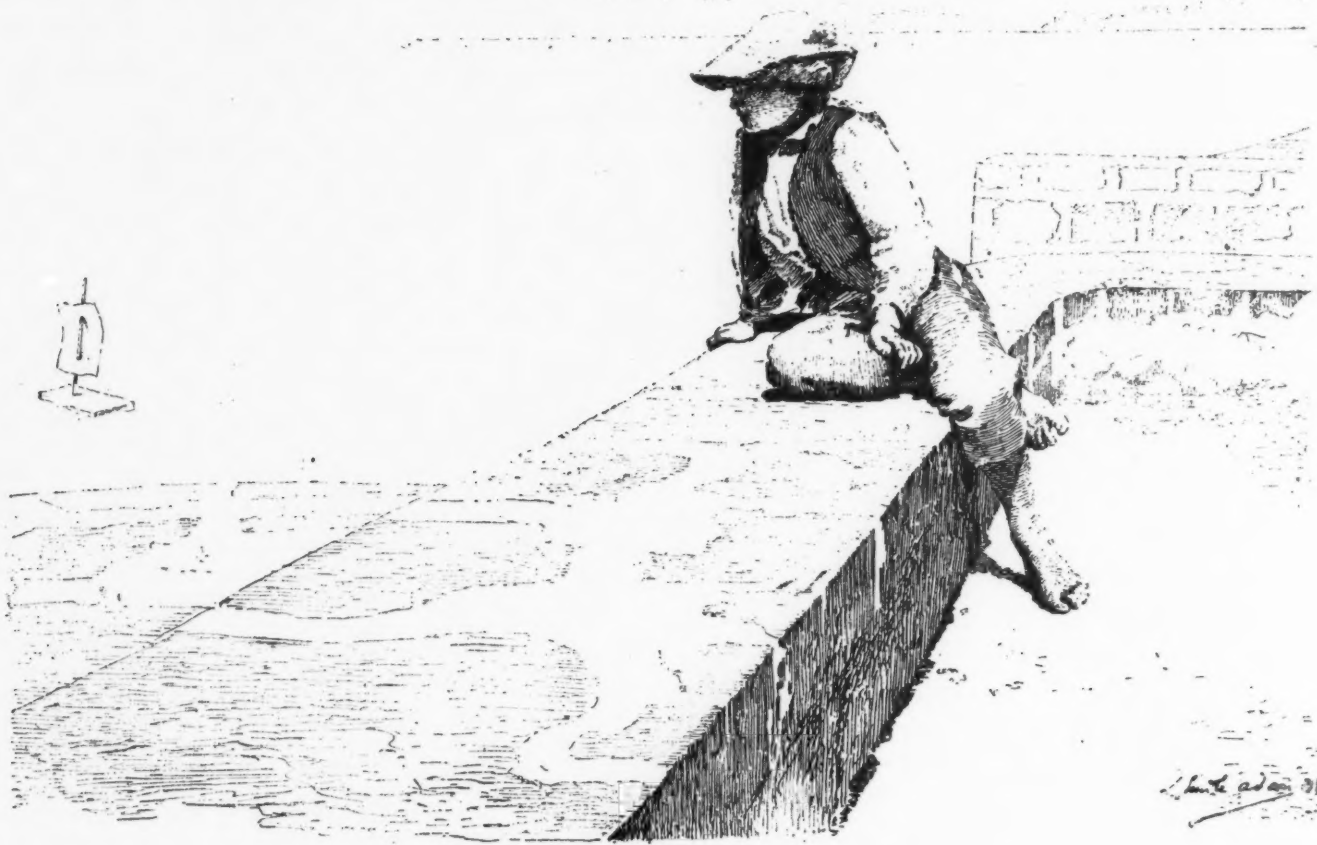
#### ROYAL WORCESTER DECORATION.

THE Egyptian lotus design for a vase in the supplement is simple and easy of execution, and may readily be adapted for other shapes than that represented. One variety of the lotus flower is pure white; another has



"VALLEY OF THE AMBY." PEN-DRAWING BY C. BEAUVEZ.

creamy petals tipped with pink, which is better suited for the present purpose. Beautiful effects can be obtained by using the Royal Worcester colors. Tint the body of the vase with a delicate shade of turquoise blue; grind the color until perfectly smooth with a little turpentine, then add some copaiba and thoroughly mix it with the color. Take a broad flat tinting brush and lay the color on



"A FUTURE ADMIRAL." PEN-DRAWING (WITH ROULETTE WORK), BY EMILE ADAN, ILLUSTRATING STRONG SUNLIGHT EFFECT.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 48.)



PEN-DRAWING BY DU MAURIER (FROM "PUNCH"), SHOWING THE VALUE OF THE ABSENCE OF SHADING IN A FACE, FOR PURPOSES OF CONTRAST.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 48.)



## THE ART OF ILLUMINATION.

## II.

BEFORE proceeding to the actual work, it will be well to understand what the nature of the colors already chosen is, whether unmixed or combined with others, in order to form the different colors and tints required by the design. We will begin with the yellows.

Lemon yellow is a vivid light yellow, nearly opaque, serving to lighten many of the other colors by mixture, and answering by itself for sharp, bright lights, even upon gold.

Cadmium yellow is a deep, rich, glowing yellow, semi-transparent, of great power, both alone and in combination.

Gamboge is a bright transparent yellow, working well in washes, and useful in mixing, glazing, and sometimes laying under other colors.

Of reds, crimson lake is a rich transparent color of great depth and strength, washing well, and mixing usefully with many other colors.

Carmine is a beautiful transparent red of great brilliancy, working best by itself, and although brighter, not so generally useful as crimson lake. Its brightness may be enhanced by laying a wash of gamboge on the paper, and the carmine over it.

Rose madder is a light transparent pink, very delicate in character, but effective on account of its purity. When lightened very much with Chinese white it forms a more delicate pink than any other red.

Orange vermilion is a bright scarlet red of great value, opaque, and can be used to advantage either by itself or mixed with white or other colors.

Vermilion is a powerful opaque red, of a much deeper and more crimson tone than orange vermilion, but of the same general character.

Indian red is a deep, dull, opaque red, very useful by itself, and in some combinations. It is very powerful, and in mixture with lighter colors must be used with caution lest it outweigh them.

Of the blues, cobalt is the lightest. It is a nearly transparent color, mixing well with white, and forming a pale blue corresponding in clearness and delicacy to the pink of rose madder and white.

French blue is a much deeper color, rich and transparent, mixing well with white to form blue grounds, and making with different proportions of crimson lake purples of great depth and beauty.

Emerald green is a bright semi-opaque green of much importance, although it must be used sparingly in a design to obtain its greatest value.

Oxide of chromium is an opaque, deep, dull green, sober but rich, making good backgrounds by itself, and mixing well with lemon yellow, Emerald green, and some other colors.

Burnt Sienna is a deep, rich, transparent brown orange color, working well by itself, and serving to modify many other colors.

Vandyck brown is a transparent deep, clear brown, which works well, and is the most generally useful of all the browns for illumination.

Lamp black is a solid and dense black, drying "dead" or without gloss, and having no tendency toward brown. It is a perfect black.

Indian ink is too well known to need description. By itself it dries with a gloss, and it is useful in illumination for outlining, mixing with lamp black for lettering, etc., for making grays by washing or by mixing with white, and for combining with other colors to sadden them.

Chinese white is used more than any other color, running throughout the whole work. It is mixed with all colors to make them dry flat and with a "bloom," and to lighten them to a proper tint, and also by itself for delicate lining and dotting on all colors in finishing up the design.

This will be found a sufficient list of materials, and experience will prove that there is nothing superfluous in it. It is quite true that what may be called illumination can be practised with a very much smaller outfit. You can with a common pen and black and red ink produce ornamental lettering in very good taste, provided you have the taste. Add to this a cake of India ink and one of vermilion, with a brush, and a great deal more can be done. If besides these you indulge in the luxuries of a cake of French blue and a saucer of gold, you will be able to produce gorgeous work at slight expense except of time. An idea of what may be done with red, blue, black, and gold is shown in the illuminated initials given

as one of the supplements of the present number of The Art Amateur. But being supplied with the colors and appliances which have been described, you need not fear to undertake the very best work which your knowledge and skill may be capable of achieving. Every article in the list is chosen with reference to its actual utility and the comfort and convenience it will afford you in working.

We will suppose you then supplied with what is requisite, and ready to begin work. Here may be repeated what was said at the outset, that in order to have any prospect of doing really good illumination, you must begin by copying what was done by the men who devoted their lives to the art. The original work may not be within the reach of every one, but good copies of it, so far as form goes, with descriptions of the color, and in many cases the color itself, at least to the extent that chromatic printing is able to show it, have been published in such numbers that they can always be obtained by those who so desire. Do not copy modern designs until you have studied the ancient sufficiently to have acquired judgment. Doubtless there are good designs of the present time, but they are seldom seen, a very large proportion of those given to the public being entirely unworthy of notice, mere scrap-work, incoherent and chaotic—"without form and void."

If you have in your own possession the example which you wish to copy, you can begin at once by tracing it. Following the lines carefully throughout a design helps to make you familiar with the forms perhaps as much as any other practice. If the design is so circumstanced that you cannot be permitted directly to trace it, you must make your first drawing on ordinary paper, carefully comparing with the original and correcting as you go on until it is satisfactory; then make your tracing from that. While tracing you can by shifting the paper and otherwise make little corrections which may be needed. Now prepare the paper or board for the finished work. If you use paper, dampen, stretch, and fasten it to the board, as for ordinary water-color work; if vellum, do the same, and then give the surface a slight wash of water with a few drops of liquid ox-gall added; if you use heavy London or Bristol-board damping is not necessary. Lay your tracing upon it in the proper place, being careful so to arrange it that the T square when moved along the side of the drawing board will coincide with the straight horizontal lines of the design, in order that it may be afterward used in ruling them, and by means of the set square doing the same to perpendicular lines. Fasten the two upper corners of the tracing paper in any convenient way, by pins or wax. Slip the transfer paper under it black side downward, and go firmly but not too heavily over every line with your tracing point, lifting up the tracing occasionally to see that you are going on right and missing nothing until it is completely shown in faint lines on the surface beneath. This being done, remove the tracing, and make all your outlines firm and satisfactory with a fine pencil, or if it is very intricate and elaborate, with the indelible brown ink; this makes a pale brown line, which when dry may be wetted and worked over with color without danger of disturbing it. Straight lines you will rule with the pencil or mechanical pen and straight edge.

Having got so far, if there is any body of black text, finish that completely before going on with any other portion of the work, being very careful while doing so not in any way to soil or grease the other parts of the paper.

Here comes up a question of the use of gold. If you intend to employ gold leaf in your work, it should be put on now and the burnishing done before any of the color is laid on, for if the burnisher rubs over any of the tints, both it and they are liable to be injured.

Recipes by the score have been given, and many hundreds of pages written to teach the illuminator how to handle and apply gold leaf. They may be briefly summed up as follows: The gold comes in small books, each containing twenty-four leaves, rather more than three inches square. For attaching it to the paper or vellum sundry preparations are sold by the dealers, such as "water mat gold size," "burnish gold size," etc. There are also recommended for the same purpose, white of egg, gum-arabic and gelatine dissolved together, gum-arabic, gum-ammoniac and Armenian bole (a kind of red earth) ground together in gum water, and many other adhesive mixtures. With one of these you paint over solidly the place you wish to gild. Take your book of gold and cut out pieces of such size as may be necessary, the most convenient way of doing which

will be to use sharp scissors and cut through paper and gold together; the gold will adhere to the paper at the cut edge, and you can handle both together. Moisten either with water or by breathing upon it the ground which you have already laid, and the gold being applied thereto will at once adhere, and may be softly pressed down with a little wad of loose cotton, and left to dry, after which it may be burnished.

The modifications of this process are almost innumerable, but they are all essentially the same, and this is the substance of the whole. After carefully studying which, and as many other instructions of the kind as you can meet with, you are strongly recommended not to attempt to put them into practice, but to let gold leaf alone. You will probably gild parts of your nose, your eyebrows, and other convenient portions of yourself, besides liberally decorating the circumjacent regions with gold leaf, before you get the intended place properly covered. The knack of handling gold leaf, simple as it appears in the hands of an ordinary workman, is only to be acquired by much practice, which in your case may be better applied, and there is no doubt that you will succeed in producing a much better result by using gold in the form already described. This being decided upon, you may apply the gold, like the colors, at such times in the progress of the work as may be most convenient with regard to its surroundings.

The greater part of the color in good illuminated work is body color—that is to say, color mixed with white and laid on solidly, like oil paint, instead of being used in transparent washes. This gives it a special charm, from the peculiar "bloom" of the flat grounds contrasted with the brilliancy of the burnished gold, and the depth and richness of the color which is used transparently in some places. In beginning to color the drawing, you will be called on in the first place to mix the flat tints, which are the foundation of the work; and as helping to this end, and as a general guide to the behavior of the colors in combination, a description is here given of a number of mixed tints which will be very generally of use:

**BLUES.**—A somewhat dark blue for grounds is made by French blue and Chinese white.

A perfectly pure light blue without any gray tinge is made of cobalt and white.

A beautiful turquoise blue of cobalt, a little Emerald green and white.

**REDS.**—The purest light pink is made of rose madder and white.

A strong deep pink of crimson lake and white.

A warmer pink, running from scarlet through coral pink up to a light flesh tint, is made with different proportions of orange vermilion and white.

Other occasionally useful pinks may be made with any of the reds and white.

Indian red, vermilion, and orange vermilion do not need white to make them opaque. Indian red either by itself or mixed with carmine, cadmium yellow, or other colors, makes a rich deep red for backgrounds, of a chocolate or russet hue, according to the color mixed with it.

**PURPLES.**—The richest deep purple is made with crimson lake and French blue in varying proportions and white sufficient to bring it to the right tint.

For a light purplish or lilac tint take rose madder and cobalt with white.

**GREENS.**—A pure light green tint is made by emerald green and white.

A warmer apple green by adding lemon yellow or gamboge to the above.

Oxide of chromium, either by itself or mixed with emerald green, lemon yellow, or cadmium yellow, forms a background, on which diapering, dotting, lining, or ornamentation of any kind in gold is very rich and harmonious.

Rich and useful browns may be made by almost any mixture in which warm colors predominate. Unless at least one of the colors used is opaque, they must be mixed with white if intended for backgrounds.

C. M. JENCKES.

(To be continued.)

**COARSE-GRAINED PAPER** can be bronzed with good effect in the same way as lincrusta, either for painting on, for mounting pictures, and for other uses. Many other materials can be bronzed, but it is generally necessary to put on shellac or hard drying Japan varnish—the latter is cheaper—as a preparation; otherwise the bronze sinks in and looks uneven, being dull in places.

LETTERS TO A YOUNG LADY  
WHO ASKS IF SHE CAN LEARN CHINA PAINTING.

## VIII.

THERE is a broad field in china painting for dainty and fanciful imagery—much more so than is generally supposed. I saw a plate the other day—the general tone of the coloring attracted me at first. It was in brown green, thinly put on, loaded with gold, in a conventional design, upon the edge, and in the centre there was a curious form, partly floral, partly geometrical. In this the ground had been removed, but it was shaded delicately in the grounding color, and outlined in gold. Altogether it was very pleasing, and I had the curiosity to ask the artist where she found that form in nature. "No, it is not strictly nature," she replied; "I seldom follow nature, though I get suggestions continually from flowers. That particular one came from this orchid," and she showed me a delicate drawing of an orchid form quite familiar.

So, my dear young friend, what is lacking if you have a fertile imagination to apply to the thousand and one beautiful forms at your very door? All sorts and conditions of flowers can be utilized on china, in self colors and in monochrome. Remember, you are not obliged to use the exact color of the flower in representing it. Daisies are white, but you can paint them in blue with charming effect; pansies are purple and yellow, but they are charming in browns; poppies are in all colors, yet they are sometimes very effective in neutral tints. What more would you have?

The greater difficulty comes in the nice adaptation of the decoration to the subject. The trailing arbutus

cultivated roses, fleur-de-lis, jonquils, asters, crysanthemums, rhododendrons, nasturtiums, trumpet-flowers, and even apples, oranges and lemons—these last for pitchers, chocolate jugs, lamp vases, and decorative vases. All these can be borrowed from nature and faithfully copied on the china, but painted in flat tones and outlined with a darker color.

About objects to paint for gifts? Their number is legion; but as you are distant from this metropolis, where we have such a variety from which to choose, I will name those which you can readily find, and which are always acceptable:

After-dinner coffee-cups and saucers can be painted in clover or oxalis leaves, in greens, or in blue, pink, yellow and brown; or the china can be tinted in these colors, and the flower or leaf forms erased and outlined in the same color. Pansies, or violets, or arbutus, or daisies, or pinks, or plumbago, or bouvardia, or dog-tooth violet—each and all of these smaller flowers are applicable for such small surfaces. As I said before, paint them with flowers in their own colors, on the white china, or on a tinted ground, erasing the tint, and painting over it. In the latter case the flowers would be darker, but the effect is good, especially if they are outlined in gold. The addition of gold would require a second firing, for neither liquid nor matt gold can be laid on color which has not been fired. You will understand this better when I write you about the treatment of gold, which I shall do after the Royal Worcester methods, as gold enters so largely into their treatment.

Then there are pitchers of various shapes, and chocolate jugs on which you can use larger flowers, or you can enlarge such as have been already mentioned. Have you seen the "five o'clock teas"? These have

been expensive, but can now be had at reasonable rates. A "five-o'clock tea" is a plaque about the size of a tea-plate, with an ornamental edge, and a sunken place a little one side of the centre to hold a cup the size of an after-dinner coffee-cup. The advantage of this is that you have a plate for a sandwich or cracker, and a steady place for a cup as well. Delicate flowers are best for this sort of decoration. Lately there have been some maidenhair-fern designs in *The Art Amateur* for cups and saucers, and these would look well, even if you dare not attempt the conventional border.

There are salad bowls, fruit dishes, and lamp vases, oyster plates, fish platters, and cake plates.

A charming present for a young bride might be a fruit dish and a dozen saucers, all painted in small fruits, each individual saucer a different fruit subject, such as strawberries, barberries, huckleberries, raspberries and so forth.

Or an oyster set; the sunken shell places tinted in pinks and grays, the centre circle for a monogram, and between the shells

sea mosses delicately painted in their own colors.

Or a lamp vase tinted in silver yellow and painted in yellow and lilac fleurs-de-lis or conventionalized roses; or an ornamental edged cake plate, with the simplest decoration of daisies, dog-wood or apple blossoms.

Then there are bonbon boxes, and trays without number, from the diminutive tray for pins, to use on the dressing-table, to those for cards, cake or a small tea service. The variety of china made at present for amateurs is almost unlimited, and the person must be difficult to please who cannot find something to suit her fancy.

The editor informs me that a design for a salad bowl of very pleasing form, such as can be easily procured at the dealers in artists' materials, will be given, with cactus decoration, as one of the colored supplement designs next month. You will be glad to learn, too, I am sure, that china painting designs in color are to be made more of a feature of this magazine.

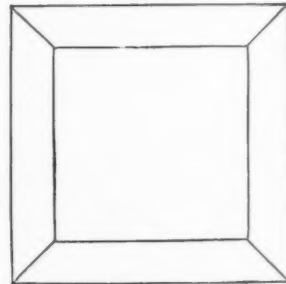
L. STEELE KELLOGG.

## ILLUSION IN PAINTING.

## II.—HOW THE SPECTATOR IS GUIDED BY THE ARTIST.

A DRAWING laid upon the floor has much the same effect as if it were placed vertically before the spectator. Take a marine view, a water-color, say, and lay it flat upon a table or upon the floor, the water, which did not appear vertical when the picture was hung vertically, no more does so now. If the view is of an architectural subject, their vertical lines still appear vertical, though, in reality, the position is horizontal. This is because we have an acquired—not a natural—faculty of judging of the forms of things, no matter how presented to us. We know that a square is a square, though, in perspective, it presents itself to us as a rhomboid. This faculty has been so far developed with most of us that we instinctively refer the images imprinted on our retina to mental images often quite unlike but embodying all our knowledge, however gained, of the objects. It is part of the special education of the artist, indeed, to reverse this process. The beginner in art actually requires to be taught to see what he sees, and not what he knows.

Again, a design in black and white is certainly not capable of giving a physical illusion; yet it may produce the sort of illusion which we look for from a work of art. One may even see at will in a given outline a number of different forms. The figure given below may be



taken for what it really is—that is to say, an arrangement of lines on a flat surface, or it may suggest to us a truncated pyramid, or a hollow space of like form but reversed, or the walls, floor and ceiling of a room seen in perspective. We can evoke any one of these illusions in looking at this simple figure, and that without conscious effort.

But because its absolute fidelity to nature is out of the question, and because, on the other hand, the spectator has it in his power, to a certain degree, to see what he will in a picture, it does not follow that the painter is not obliged to render nature faithfully up to a certain point. It is his doing so that impels the spectator to do his part. The latter may, if he has a vivid imagination, see a landscape in a blotch of green; but he is unconsciously led to see it in a well-executed drawing which presents him truths of nature that he at once recognizes, calling up his whole stock of impressions derived from similar scenes. A spectator of ordinary intelligence and culture brought in front of a picture which is new to him instinctively moves about until he finds the proper point of view. Then, if the drawing is good, he is enabled to seize the general plan, the relative positions of objects. He may afterward change his position in order to examine details more closely or to see the picture under a better light, but he does not lose his comprehension of the scene as a whole. The image on his retina, indeed, becomes altered, but he corrects it mentally. But if the perspective or the foreshortening be bad, it is difficult or impossible for him to gain a gen-



BLOWING BUBBLES. PEN-DRAWING (WITH ROULETTE WORK) BY V. GILBERT.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 48.)

would not look well upon a lamp vase, nor a fleur-de-lis on an after-dinner coffee cup. There is at present a rage for covering the entire surface of the china with a design in color. To this end larger flowers are used in decoration than formerly. Large flowers like the poppy,



eral understanding of the scene to which he might add subsequent fragmentary impressions.

Still, a rigorous following out of the laws of perspective is not to be recommended to the painter, for it positively obliges the spectator to view the picture from one point only; it makes it impossible for him to withdraw or advance, raise his head or lower it, move to right or to left without receiving a shock from the distortion caused by his movement. Thus a sphere placed to right or left of the point of view should, rigorously, be represented in a drawing by an ellipse, and this representation would be satisfactory when the drawing was regarded from the proper point of view, but would seem shockingly false from any other. So, also, in a colonnade running parallel with the picture plane the pillars to right and left should be represented larger than those in the centre, but this, too, would look so false when seen from any but the one point of view that the spectator could not be depended on to readjust the image received so as to agree with that which he knew to be intended. Very great painters have often wilfully departed from the strict laws of perspective for various other reasons. Thus, to cite but one case, in the "Transfiguration," Raphael has introduced two points of view, one for the figures on the ground, and the other for those suspended in the air. This, doubtless, to give the spectator a sense of strangeness, of something miraculous, out of the ordinary course of nature.

It is thus seen that correct perspective, which in its widest sense is synonymous with correct drawing, is not the capital element in a work of art, yet, at the same time that it is a powerful means to impress the spectator. Given a correct perspective, the latter will be led to understand the different forms and positions and the relative distances of the objects represented more or less distinctly. But he cannot be so informed of the distance at which he should judge the nearest of them to be. It is sometimes said that the frame of the picture represents that of a window; but admitting that it may do so, that does not help us to any distinct idea on the matter. The nearest object seen in a view out of a window may be a mountain fifty miles off, or it may be a branch that taps against the glass. Mr. Soret gives it as his opinion that the spectator is inclined to consider the nearest object in the foreground of a picture, especially if very distinctly given, to be at the actual distance from his eye of the canvas on which it is painted. It is our own opinion that this is seldom the case in regard to modern pictures, in which, to be sure, an attempt is generally made to render the effect of atmosphere between the spectator and the nearest object in the picture. But Mr. Soret is probably right in saying that the natural tendency of the spectator is to judge that the nearest object is at the distance of the canvas. A similar judgment is certainly made by everybody with regard to objects seen reflected in the glass, though they appear twice as small as they should at that distance. He furnishes a reason for this tendency which is almost a demonstration that it must exist. When one looks out a window, the relative positions of the farther objects do not appear the same to each eye. But this difference decreases as objects approach the window frame, and at the distance of the window the field of vision is practically the same for both eyes. As this is also the case with a picture, the first impression received by the spectator is that all objects represented are at the distance of the canvas, but this is immediately corrected by the perspective, except for the objects in the immediate foreground, for the distance of which there is no criterion. These, therefore, are still likely to be considered as being at the distance of the canvas. It follows, says Mr. Soret, that a painter ought to avoid cutting by the frame any object in the distance, particularly if of a well-defined form, because that tends forcibly to bring the object forward out of its proper plane. It is desirable that the objects touching the frame should be such as the sky, a misty distance, confused foliage, or calm or slightly broken water, offering no determinate form which might be taken by the eye to be at the distance of the frame itself. This helps to explain why a vignettted background is, other things being equal, more favorable to the sort of illusion looked for from a picture than one finished up to the frame. Still, when a background is vignettted, the effect is only to make the most prominent object in the picture, the knees or the nose of a portrait, for example, appear to touch the canvas, which is hardly less disagreeable. In another article we will describe the means most commonly used to throw back the first plane of a picture, so as to avoid those inconveniences.

#### HINTS ON ETCHING AND DRY-POINT.

##### I.

FOR etching proper\*—that is to say, drawing through a hard ground with a sharp point, to be bitten in with acid—the necessities with which the artist should supply himself are these: (1) A hand-rest; any straight and narrow piece of wood, strong enough to bear the weight of the hand to prevent it coming in contact with the etching ground. It rests, so as to clear the plate, on two heavier blocks placed right and left. (2) The copper plate, to be bought specially prepared, as it must be pure copper, of equal density, and well polished on the working or upper surface. (3) A spirit lamp. (4) A ball of hard varnish or ground. (5) A bottle of covering or stopping-out varnish. (6) A dabber; may be made of cotton, covered with silk, strongly tied with waxed thread. (7) A torch for smoking the ground—a common tallow candle will answer. (8) Several kinds of etching points. Better buy them, at least at first, than try to make them. (9) Others for dry-point working. (10) A few small round "rat-tail" files. (11) A scraper. (12) A burnisher. (13) Two baths for acid in porcelain or gutta-percha.† (14) Two bottles for nitric and sulphuric acid, with ground glass stoppers to prevent fumes escaping. (15) Tracing paper. (16) A sharpening stone for the etching points. We would add a frame, covered with tissue paper, to suspend at an angle before the window, to soften the light and so lessen the glare of the copper, which is injurious to the eyesight, and also a small hand-vice, with which to handle the plate.

**Preparation of the plate:** The copper is generally a little greasy; to clean it take whiting and water and rub it well. When cleaned and dry, light your spirit-lamp and hold the plate over it, polished side up, by means of the hand-vice. The dabber and ball of ground should be on the plate, so that the melting of the ground may show that it is hot enough. When this occurs, rub the ground all over the plate, then take the dabber and equalize it. Then, lighting your tallow candle or torch, turn the plate over and smoke the ground until it is perfectly blackened in all parts. Then set the plate aside to cool, leaving the vise attached to it.

**Tracing:** If the work is to be a copy of a design already made, it is customary to trace it on the ground. This may be done in the ordinary way, by making a tracing with soft lead-pencil on tracing-paper, and, first turning over the tracing, retracing through another sheet of paper, the under side of which has been rubbed with red chalk. Or the under side of the tracing itself may be prepared with red chalk and placed directly on the ground; but this gives the design reversed when you print. If you have, or can easily obtain the use of, a press, a much better way is to turn the tracing over on the ground, cover it with a sheet of dampened blotting-paper and run the whole through the press, taking care to use only just pressure enough. This will print off the tracing on the ground, and with a little practice extreme exactness may be attained.

**Work with the point:** The point should be held as nearly perpendicularly as possible, and should just scratch the copper evenly. The bitings with acid will give all requisite degrees of depth in the different parts of the etching.

**Biting:** It is well to cover the edges and back of the plate with stopping-out varnish, to prevent the acid acting on these parts and thus becoming weakened to no purpose. Many American etchers use the nitric acid just as it comes from the chemist, some even add sulphuric acid for more rapid biting. It is better, however, to reduce the nitric acid with lukewarm water. A small trial-plate can be used to test the strength of the acid. When plunged into the bath, it should, after a few moments, send up a cloud of small bubbles from every scratch. If these come very slowly, the bath is too weak, and more acid must be added. If they come very quickly and in great quantity, the bath is too strong, and more water is needed.

Some very careful etchers use two rubber strings passed under the plate to lower it into and raise it out of the bath. Most put it in with the hand-vice, and, in

taking it out, tip up one corner with a toothpick, or anything that may be handy, and seize it with the vise.

When the acid bites well, five to ten minutes will suffice for the sky and distance of a landscape and for corresponding portions of other subjects. The plate should then be taken out, passed through the second bath of pure water, and dried by being placed between two sheets of blotting-paper.

Thoroughly dried, the work in the sky and all parts that are considered to have been sufficiently bitten is filled with stopping-out varnish applied with a fine brush. This done the plate is restored to the bath, and the same process is gone through with as often as thought requisite to give a good result. A beginner had better confine himself to three bitings, for distance, middle distance and foreground.

All the bitings finished, and the plate dried, the ground is removed with a little spirits of turpentine and the plate is ready for the printer, unless it be thought well to retouch it. But it is better to wait and see a proof.

**Retouches:** The proof is almost always disappointing in some respect. It will almost surely be desired to add some work. This can be done either by means of the dry-point, to be afterward discussed, or by covering the plate with transparent "white" varnish, and working and biting through that as before.

The acid, it will be useful to note, bites quicker in summer than in winter, unless at the latter season the temperature of the studio is kept up to summer heat. Otherwise it should be made a little stronger in winter. Acid that has been several times used gets charged with copper and bites less readily. Some fresh acid, with the due proportion of water, should be added every time. The acid should not be kept with the tools, as, no matter how well stoppered, some fumes will escape and will rust them.

For the second biting, perchloride of iron, applied with a brush, will serve instead of an acid bath. It may be used even for the first biting after gaining a little experience.

#### SKETCHING FROM NATURE.

IF a house or other building is chosen for the principal subject in a sketch it is well, if possible, to select a view from below, but one that will allow a good margin of foreground and bring the house against some favorable backing. The same may be said of any object which will have the degree of importance that inevitably attaches to a building. But while trees or rocks never require that everything else in the landscape be subordinated to them, the human interest belonging to any sort of artificial construction makes it necessary that it be considered as superior to the other elements of the picture. It is best, then, in dealing with a building, to take a view in which it will have the same importance to the eye that it will have to the mind. What that will be depends on the nature of the building. A European feudal castle or a great public building should be placed at a considerable height above the eye, nothing of greater apparent size should come between, and a backing of sky or cloud is the best for it. But a farm-house or a rustic bridge need have a moderate elevation only, other interesting and conspicuous objects may intervene between it and the eye, and a fine group of trees will furnish the most appropriate setting. If an unpicturesque building should occur in a view otherwise good, the only thing to do is to wait for an effect of light that will either subdue its unpleasantness or render it nearly indistinguishable from the background. It will often be found that a building which in broad daylight spoils the landscape will be a chief attraction when thrown entirely into shadow or when toned by morning or evening light.

It is never worth while to take liberties with a building or with anything else further than to let be what you do not want. If a building has a picturesqueness and nothing more, one can sketch the roof and leave the rest. If a building has ugly lines but pleasant color, there is no need to change the architecture. Simply give your attention to the color. The rule should always be obeyed not to change, but select. One should think what it is in his subject that he particularly wishes to reproduce, but he should introduce nothing that is not there.

This applies as much to figures and animals as to anything else. There is no fault of the sort so common among clever sketchers as the introduction of living objects where the artist did not see them and where,

\* These hints are in part from a little pamphlet prepared for his pupils by Auguste Delatre, the celebrated etcher, and printer of many of the best plates of Meryon, Jacquemart, Seymour-Haden, and Whistler.

† Large plates are often bitten by simply building a wall of modelling wax or of the hard ground around the edge of the plate, and pouring the acid in, stopping any leak that may show itself with the stopping-out varnish. The same may be done with small plates; but, as a small bath costs little, it is hardly worth while.







HOLLYHOCKS. PEN-DRAWING BY VICTOR DAGON.

(FOR DIRECTIONS FOR TREATMENT FOR OIL AND TAPESTRY PAINTING, SEE PAGE 63.)

perhaps, they could not be. A figure, no matter how small, is a point of interest which may balance an overpowering mass, fill a blank, or distract attention from an ugly or a badly rendered passage. But these and all similar expedients should be left for studio work. Even in compositions they are dangerous, as they take interest away from the landscape. The human figure can hardly be made an accessory in a landscape. Much more than a building, it must dominate the scene. But, on the other hand, landscape can easily be made accessory to the figure or to animals, and, if the sketcher is draughtsman enough, an abundance of the finest motives will be found in which the living model will gain in beauty and significance from a landscape setting and from the play of outdoor light. But these are properly figure and not landscape subjects. It is, of course, quite possible that cases may occur in which the figures shall be so inobtrusive as not to interfere with the general effect, but these cases seem to be rare. In certain sketches and compositions by Corot and Daubigny the figures do no harm; but the same cannot be said of Claude, or Turner or Decamps. It requires a special gift to perceive when figures add animation to a landscape while leaving the landscape interest uppermost.

#### PAINTING WILD FLOWERS.

##### VIII.

IN mid-summer we can hardly fail to find some of the handsomest orchids. The white fringed orchid (*Habenaria Blephariglossis*) is not very rare northward; it likes wet places in open woods, especially borders of ponds. For an orchid, it is quite sociable in its character, often forming clusters that we might well sketch without rearranging. The tall racemes have numerous snow white flowers, with irregular fringe, giving them a soft fluffy effect—not difficult to imitate. The yellow fringed orchid (*Habenaria ciliaris*), which avoids the most northern States, is still more showy; its flowers will take the brightest cadmiums. The purple *Habenaria psycades* is a fragrant orchid, common in wet meadows. It is not so deeply fringed as the preceding specimens. Another fragrant orchid, growing in swampy places, is *Pogonia aphloglossoides*; it is a solitary flower, large, nodding, and of a pale purple—mauve, with rose madder and white, will produce the shade. The *Calapogon pulchellus* is often seen growing side by side with the last named; it is of a duller purple, wanting light red, instead of rose madder. Any of these orchids may be used with good effect for decorations, as their leaves are so limited in number, and as but one or two of the first mentioned mass well, they are better adapted to water-colors than to oils, especially the last two.

The pitcher plant, or side saddle flower (*Sarracenia purpurea*), is regarded as an oddity on account of the peculiar character of its large evergreen leaves, which are set around the tall scape bearing the solitary, globose, nodding flower. Most plants we can turn this way and that, to suit our notions of artistic arrangement; not so with the pitcher plant. We should feel that there was something wrong if each flower did not maintain its characteristic position, and if the pitcher-shaped leaves did not stand ready to hold water according to their custom. Several plants may be used for a decoration, but they should be kept quite distinct, they do not bear massing. The arched petals of the flowers vary from a greenish yellow to a deep purple, and the leaves are veined with corresponding colors. The palette requires zinobers, Siennas, cadmiums, brown madder, mauve, Naples yellow and black.

Among our prettiest woodland flowers are the prince's pine (*Chimaphila umbellata*) and spotted wintergreen (*C. maculata*). Their lanceolate leaves are evergreen, very dark and shining; those of the last-named species having feather-like markings of the palest green. Each slender erect stem has several nodding, terminal flowers with five white or flesh-colored concave petals—always dewy and fragrant. The centres want a little light zinobers and lemon yellow, with touches of mauve on the anthers. These flowers are so exquisitely dainty that they should be placed rather near by when painted.

A near relation of the last-named flowers is the *Pyrola rotundifolia*. It has an oblong terminal raceme of drooping white flowers. These bear massing, and one can do justice to them by getting their general effect. There are several varieties that show delicate tinting, from flesh-color to purple.

The rutland beauty, or hedge bind weed (*Convolvulus sepium* or *C. repens*), is common along sandy borders of streams and ponds. It is irrepressibly thrifty, and flowers in the greatest profusion, appearing to the casual observer much like tangled masses of light purplish pink morning-glories. It is quite as peculiar in its habits, opening at dawn, and closing before mid-day. It may be gathered in armfuls, and if it is wanted for decorating a large panel or screen, the most expedient way of managing it and keeping it fresh is to select desirable sprays and plunge their stems in a tall ewer of water, allowing them to arch up over the top and stray down so as to conceal it from view; this will look like a mass that may be found trailing from a fence or anything that has given it support. Some individual vines should reach far out and far down, else there will be too much of a compact appearance. Let the flowers be painted first, before they begin to close. Oils are more likely to do justice where so much is to be secured in a short time. White with a little rose madder and a little mauve will give the local color of the corollas. Their deep funnel-shaped centres may be delicately shaded with ivory black and lemon yellow. The flowers are of a frailer texture than morning-glories, and are more inclined to plait and crumple, even when they are fully expanded. Fortunate, if all that represent the strongest part of the study can be laid in in time; if some others are painted when they are partly or entirely closed, the more consistent and real. Yellow ochre and black may be used for the principal mass of shadow; the large arrow-shaped leaves should be painted directly upon it, only the outer and more conspicuous ones being perfectly delineated.

Wild senna, or American senna (*Cassia Marilandica*) comes up in close masses out of alluvial soils, growing to a height of four or five feet and displaying a great profusion of flowers with the brightest chrome yellow petals and conspicuous warm brown stamens. The foliage is also ornamental.

The sensitive pea, or partridge pea (*Cassia Chamæchrista*) is common in dry sandy soils. Its spreading stems are clothed with compound sensitive leaves—about a dozen pairs of delicate leaflets. The pea blossoms are of the brightest yellow, with purple spots on the upper petals.

A remote relation of the above is goat's-rue (*Tephrosia virginiana*). The stems are nearly erect, standing from one to two feet high; on the level sandy plains, where the plant usually grows, its parti-colors are conspicuous many rods away. The flowers are as large as those of the wistaria, and present a pretty combination of cream, carmine and mauve. The long compound leaves number twenty or more pairs of leaflets. This and the sensitive pea are both very pretty in water-colors.

The swamp rose mallow (*Hibiscus moscheutos*) is a tall showy plant, very desirable for large decorations, found near the sea-shore and in brackish marshes. Its flowers are a light carmine, with deep carmine or purplish centre, appearing much like the cultivated Rose of Sharon, or Tree Hibiscus. The leaves are downy and whitish underneath, requiring the palest neutral tint with lemon yellow.

Pickering weed (*Pontederia cordata*) grows in shallow water—usually muddy lakes. Its sturdy, erect stems, which often reach two feet above the surface, have each a single, large, arrow-shaped leaf, beautifully veined, and a spike of irregular blue flowers rising out of a spathe. For a mirror frame that will allow some suggestion of water at the base, this plant is particularly pretty. The flowers want permanent, or new blue, with white, Naples yellow and ivory black. The glossy leaves want zinc yellow in the lights, zinobers and black elsewhere.

The Indian cucumber (*Medeola Virginica*) is a rather unique and curious plant: the tall stem has a whorl of six or eight large, wedge-lanceolate leaves near the centre, and another at the tip, fewer and smaller leaves, under which lie the small, greenish white flowers. As the plant should be kept erect, it is most suitable for marginal decorations.

Moonseed (*Menispermum Canadense*) is a climbing vine found in many damp hedges. The peltate leaves are large and generally septangular. The full clusters of straw-colored flowers appear early in the summer, and then produce berries which, when mature, look very much like frost-grapes. In either stage, the plant is ornamental and easily adapted to decorations.

The meadow beauty, or deer grass (*Rhexia Virginica*) is a pleasing little flower for small decorations. Its

corolla is a sort of garnet—mauve, rose madder and Naples yellow—and its stamens are deep chrome.

Nodding garlic (*Allium cornuum*) has a handsome umbel of delicate pink flowers and grass-like leaves. Belongs West and South. It is pretty in water-colors and easy to paint.

Forget-me-not (*Mysotis palustris*, var. *laxa*) is often found Northward, especially in mountain districts. Its blue petals need cobalt and white, with orange cadmium for the centres. Good specimens are about as showy as cultivated forget-me-nots, and may be used for various small decorations.

Mountain fringe (*Adlumia cirrhosa*) is a beautiful climbing vine, with delicate foliage and large panicles of fine rosy, or pale purplish flowers. There are few vines that can be made to produce such a soft, pleasing effect.

The shrub known as stagger bush (*Andromeda mariana*) has pretty clusters of nodding flowers and abundant foliage. It is delicate enough for small decorations, and will also furnish material for large ones, as it grows three or four feet high.

Meadow rue (*Thalictrum cornuti*) is a tall ornamental plant growing along the margins of wet woodlands. It has very compound panicles of fine plume-like, white, or yellowish flowers—the latter being staminate and more showy. Its leaves are several times compounded, resembling those of columbine. If something large, and yet rather open and delicate is wanted for decoration, this plant will be found particularly suitable. One or more may be taken as standing, and painted in for general effect. When flowers are so fine, little attention need be given to their structure, and in oils large quantities may be rapidly produced if a broad, flat, bristle brush is deftly used. H. C. GASKIN.

(To be continued.)

TAPESTRY painters are often puzzled to think in what particulars their work should imitate real tapestry. Since the material is similar in make and aspect, and is to be used for similar purposes, it is generally understood that the best old tapestry designs are adaptable to the new art. But the question of treatment remains. Real tapestry is mosaic work, each patch of color being made separately and then bound together. In the best pieces, the patches are large enough to be distinct even at a little distance, and have no gradation in themselves. Now tapestry-painting, like water-color painting, is also a mosaic art. It is natural, therefore, that the very look of old tapestries should be reproduced by broad and bold and decisive handling; and such, in fact, is the most effective in tapestry-painting.

IN treating the wild iris designs for the cup and saucer, plate and butter plates shown in the supplement this month, observe the following directions (using Lacroix colors): Make the flower a delicate mauve, obtained by mixing purple No. 2 and ultramarine blue, shading with the same colors, making the darkest parts quite purple. For the foliage, take apple green with a very little silver yellow for the upper leaves, and for the under ones mix a cooler shade with ultramarine blue, emerald green and sepia. Outline the leaves with sepia. When the color is thoroughly dry, paint the disks in solidly with gold. It is best to obtain the gold ready prepared on glass slabs, as it then only needs to be ground with a little turpentine until it will flow from the brush. The rims should also be of gold, but as it is impossible to keep narrow rims perfectly even when executed by hand, it is advisable to incur a little extra expense and have them done properly at the place where the china is fired. One firing should be enough; but be careful that the gold thoroughly covers the china, or it will look poor when fired. At the same time guard against loading it on too thickly; otherwise, it is liable to blister. After the china is fired burnish the gold with a glass burnisher.

THE design representing St. Cecilia seated at the organ, rapt in ecstasy, is well suited for a tapestry painting destined to decorate a music room. It might be effectively treated in sepia tones only, paying great attention to the gradations of light and shade, which are beautiful in their breadth and simplicity. To paint in this way the wool canvas, which is always of a creamy tint, must be left untouched to represent the highest lights; for the rest, take gray and brown together and separately, as occasion may require. Use plenty of the liquid medium prepared for mixing with the dyes. The two colors mentioned can be obtained ready for use. In the depths of the darkest shadows it will probably be necessary to add a very little indigo to the



brown. Should painting in colors be preferred, the following scheme will be found good, it being borne in mind that the subject demands delicate treatment. Strong coloring would spoil the harmony of the picture.

to tone it down. The sleeves and skirt are white; shade them with gray, and leave the canvas intact for the high lights. Make the curtain an old dull shade of pink, with a good deal of brown in the shadows; for the

tions given in the article on tapestry painting in the January number of *The Art Amateur*. The hair should be painted with a little brown in the shadows, the light wash being made by introducing just a drop of ponceau



TAPESTRY PANEL FOR A MUSIC ROOM. "ST. CECILIA." AFTER A DRAWING ATTRIBUTED TO MICHEL CORNEILLE.

The outer robe that floats over the carved seat may be of very pale sky blue. Make the palest tint of indigo, very much diluted; the shadow color should also be of indigo, with a very little yellow and sanguine introduced

local color mix a pale wash of ponceau with a very little yellow in it. Add some gray to a stronger tint of the same color for the shadows. Put in a sharp touch of sanguine here and there. Paint all the flesh according to direc-

into a pale shade of yellow; this gives a beautiful tawny tint. Keep the background cool and gray in tone; the floor should be of polished wood; the colors for that and the furniture yellow, ponceau, sanguine and indigo.



# THE HOUSE

THE FRENCH HISTORIC STYLES.

IV.—LOUIS XVI. THE TRIANONS.

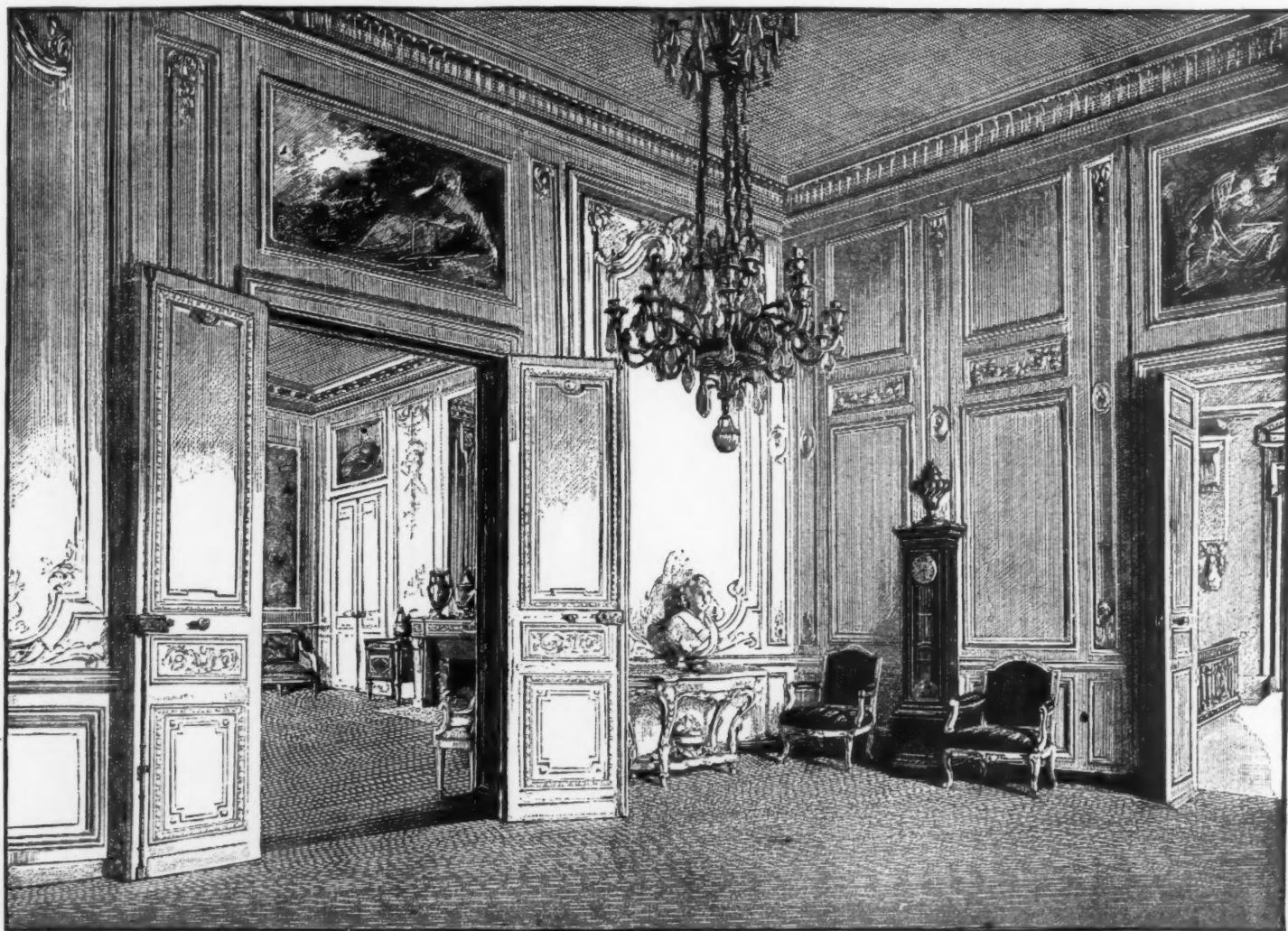


THE custom to decry the whole eighteenth century as a period of license without redeeming features, is still so common that many are not prepared to believe the possibility of good work during that epoch. Yet it was the age of Chardin and of Greuze as well as of Fragonard and Boucher, and in its later half arose the most beautiful style of interior decoration known to modern times. Its license, indeed, was but concomitant with a serious tendency toward freedom, in art as in other matters. Even the rococo was, for a long time, but the result of a legitimate reaction against the formalism of Louis XIV., which, stripped of the magnificence of the early years of that monarch by the impoverished condition of the country, must have seemed extremely

fluences which had a part in the creation of the Louis Seize style. The two principal were that national feeling for the agreeable which we have referred to in previous articles and the newly revived interest in classic art and manners. It was the latter that determined the return to simple lines, broad spaces and studied proportions. It was the former which, with some remnant of Gothic wildness, induced the recombination in new forms of classic materials and the retention of much of the rococo in the decoration of panels and ceilings, and in the furniture. The result was a style of interior decoration evidently suited to modern needs, to small rooms, simple manners and fortunes less than princely. It is not that the style may not be rendered very costly, but it can only be in the way of increased elegance and more artistic workmanship. It does not call for nor sanction overloaded ornament nor abuse of costly material. Let the reader compare the examples already given of the Louis Quatorze style with the sectional views, in this article, after Meissonier, and these again with the Trianon pictures, and he will at once perceive the gain in freedom, in grace and simplicity. In Meissonier's design the tormented cornice line of the antechamber and salon will strike the observer. The wall panels end

Double, were carved with arabesques. An excellent example of a painted panel is that by Von Spaendonck from La Dathe's boudoir (see *The Art Amateur* for December, 1888), and it will be found interesting to compare it with the more rococoish design after Ranson. The latter is, in itself, the more attractive, but it is easy to see that a room completely decorated in this manner could not be so restful nor so elegant as Von Spaendonck's. Mr. Havard copies from the Comtesse de Bradi the following description of still another boudoir of the period, from which an idea may be gained of the sort of color effect generally aimed at: "It was entirely in mirrors, on which were painted bunches of lilacs and of roses. A silk plush, expressly manufactured at Lyons, and imitating a green turf dotted with flowers, covered the large divans and served for carpet. Blue and white gauze, irregularly draped, formed a semi-transparent ceiling and admitted a light like that of the moon when veiled by mists."

The idea which M. Double had of buying up old wood-work, iron-work, tapestries, furniture, wherever he could lay his hand on them, in order to reconstitute an eighteenth-century house, although his work was broken up again and resold, after his death, has enabled us to



ANTECHAMBER OF MARIE ANTOINETTE, IN THE LITTLE TRIANON PALACE.

harsh and bare. The tastes of the Regent and of Louis XV. were a decided improvement upon those of the declining years of Louis XIV. But toward the close of the long reign of Louis XV. the rococo style had become dull and heavy as well as extravagant, and another reaction had set in against it, happily, this time, in the direction of simplicity and elegance. We cannot, in these articles, attempt to trace all the extraneous in-

fluences at various heights and in various profiles. Mouldings are still too many and too much crowded. There is no rest for the eye, scarce a horizontal line to be found at or above its level. The Pompadour boudoir is much better, and, if it were not for its alcove and its large mirror, would be quite a good model to copy in its Quakerish color scheme of grays relieved with gold. The panels in this boudoir, which were restored by the late M.

give pictures of Louis Seize rooms which were actually inhabited by post-revolutionary people. Buying in this way, however, he probably got together in one room the most decorative features of several rooms. Consequently, the appearance of his salon, in the picture which we reproduce, is a trifle heavy. His ceiling, with its oval painting of cupids and somewhat heavy cornice, appears to crush the wood-work and the tapestried panels

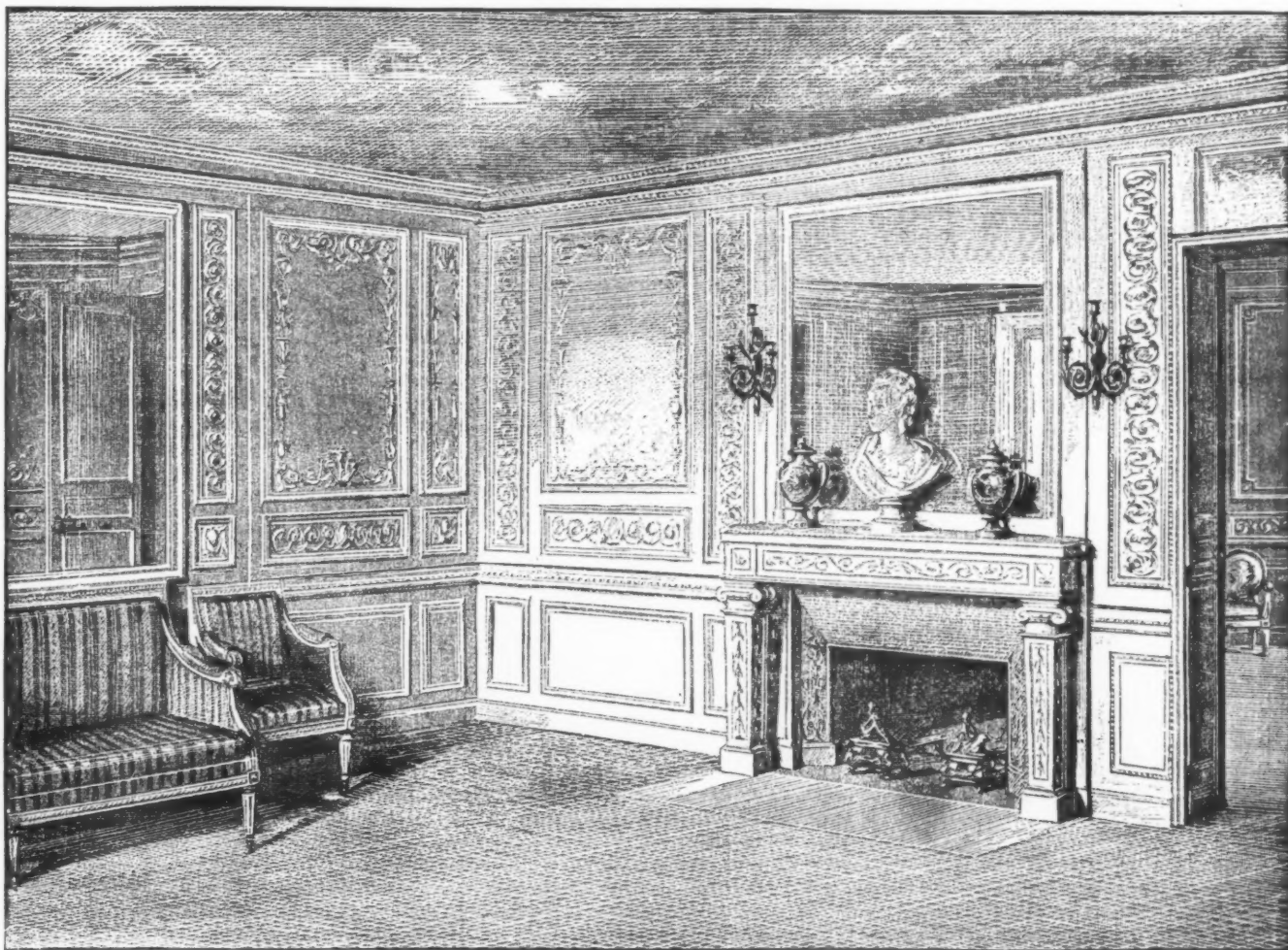


beneath it. Still, it gives a very good impression of an "ornate" room, in the style.

Far more agreeable is the boudoir of Marie Antoinette at Trianon, with its light ceiling painted like a summer sky, its simple but beautifully wrought mouldings, its rectangular panels relieved by delicately moulded arabesques and its simple mantel garniture of a marble bust,

de Pompadour; but this king, having first caused a sort of al fresco dining-room of columns and vines, and a pavilion of octagonal form to be put up in the gardens, next found the whole affair too large, and ordered the building of the Little Trianon, which his unlucky successor presented to Marie Antoinette. She hung the crane in the chimney of this charming resort, June 6th, 1774.

descend. Of the table itself, the centre could be made to descend to the kitchen, to return charged with a fresh course. A large rose in hammered metal, in the meanwhile, spread its leaves to fill the void. When the repast was over, table and dumb-waiters descended together, and the hard-wood floor closed up so exactly that it would be difficult to trace the line of junction. The



BOUDOIR OF MARIE ANTOINETTE IN THE LITTLE TRIANON PALACE.

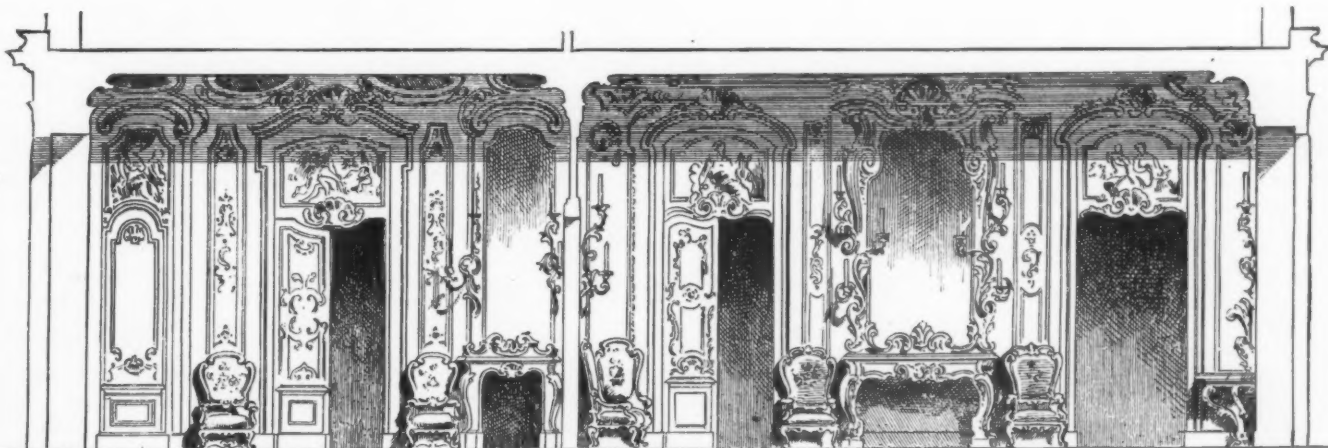
two Sèvres vases and two branches for candles in gilt bronze.

The Trianons take their name from a village which formerly occupied their site. It was the Little Trianon that was particularly affected by Marie Antoinette, and of which she made what still remains the choicest model of modern domestic architecture. The older and larger Trianon was built under Louis XIV., by Mansard. It is but one story high, surmounted by a balustrade, which originally bore some groups of cupids with trophies of the chase; but it is an imposing building, with a grand court, at the end of which is a long colonnade, connecting the two principal wings, all ornamented with Ionic pillars. It was inhabited principally by Louis XV. and Madame

The Little Trianon is rather a handsome country house than a palace. It has a basement, a first story and an attic story. A grand stone staircase, of which the top step and balustrade are visible from the antechamber, leads up from the basement. Its walls are ornamented with sculptured festoons of oak leaves, and the balustrade is of gilt bronze in designs of lyres and quivers, horns of plenty and the interlaced letters M. A. The antechamber has a Greek portal, and within is panelled in a severe but elegant style, with a cornice of palmettes and painted rectangular panels over the doors. The dining-room opens immediately from it. The floor still shows where it was made to open to allow the suppers to be brought in. The floor still shows where it was made to open to allow the sup-

per table with its four dumb-waiters to ascend and ornaments on the panels, trophies of quivers and crowns of roses in relief, were placed there by order of Marie Antoinette. The little salon which follows has on its panels all the accessories of the vintage and of comedy, baskets of fruits, festoons of vines, masks, tambourines and castanets. The grand salon is furnished in crimson silk and gold. Groups of cupids are disposed at the four corners of the ceiling. The panels here are ornamented with lilies in the lower part, with the attributes of the arts and of literature in the upper, with garlands of laurels and roses in full bloom.

The bedchamber had its panels sparingly painted with poppies mingled with other field flowers. Its hangings were of muslin embroidered in very brilliant tones,



SECTIONAL VIEW OF CONNECTING APARTMENTS OF THE LOUIS XVI. PERIOD. FROM A DESIGN BY MEISSONIER.

The bed was draped with fine silk lace, the curtains held back by scarfs fringed with pearls. The furniture was mainly in blue, and was stuffed with eider-down. All this luxury, it will be perceived, was modest—in appearance—and, we may add, was marked by extreme good taste.

An English garden, on the right-hand side of the palace, was the special creation of Marie Antoinette. With the aid of the architect Migil, the painter Hubert Robert, the sculptor Deschamps and the gardener Antoine Richard, she there gave full play to her individual tastes. She had a belvedere surrounded by flowering shrubs; a pavilion in which she breakfasted; a lake in which was an isle, in which was a temple, in which was a statue of Love, by Bouchardon, whittling down Hercules' club into a bow. Beyond was the village, whose thatched huts were hidden under vines and surrounded by kitchen gardens. There were real cows, real washerwomen beetling their linen in the lake, a real mill grinding real corn—in short, all the poetry of that other would-be rural queen, Carmen Sylva, wrought out in actual life. The Prince de Ligne compliments the Queen on her rock and her waterfall, her grotto, "well-placed and very natural." The mountains "are not sugar-loafs nor ridiculous amphitheatres," says he. Arthur Young thinks otherwise, and admires but the trees and the exotic shrubs. Another visitor describes Marie Antoinette, in her dairy, in a simple robe of linen with fichu and cap of lace. Dancing parties were had in a big tent in the French garden or in the barn of the village. The theatre was built on one side of this French garden, its front ornamented with two Ionian pillars and the inevitable cupid. The inside was in white and gold, the seats and the boxes in blue. The ceiling had all the divinities of Olympus, painted by Lagrénée. The Queen herself took the rôle of Jenny in Sédaine's "Le Roi et le Fermier" on the occasion of the opening performance, and that of Rosini in the "Barbier de Seville" in the last that was given there, three days after the arrest of the Cardinal de Rohan for his share in the affair of the necklace.

The last event of historical importance which has occurred at the Trianons was the trial of Marshal Bazaine, in October, 1873. At the present time both the Trianons, as well as Versailles, are museums; but it appears, very badly kept.

In concluding this series of articles we may say that the style of Louis XVI. may be said to show the culmination of French taste in interior decoration. Starting with the Gothic, which, in France, was thoroughly national, and expressed in the highest degree the national predilection for logical construction and intelligent disposition of ornament, the Italian Renaissance at first affected the main features of their architecture but little. But in course of time the grotesqueries of the Gothic sculptors were supplanted by the more graceful if less intelligible grotesques of the Italians, semi-classic arabesques took the place of the old tracery, and, little by little, the decorations first, then the buildings themselves, were adapted to Italian ideas of the Classic. This change became complete only under Louis XIV. Even then something of the old love for the reasonable and the comprehensible remained, and led to the dismissal of the Italian architects brought at tremendous cost to design the king's new palaces. At the time of the revolt from the Rococo, public sentiment was directed to Greek rather than Ro-

man models, and the discoveries at Pompeii, though showing but a modified Greek influence, had an admirable effect on French taste. Hence we have in the Louis XVI. style a national regard for every-day uses, an elegance and even richness of decoration borrowed in part

hardly say that it is quite out of place; for, as we have often pointed out in these columns, nothing can be more vulgar than to imitate something fine, on a cheap scale.

#### THE ROCOCO IN GERMANY.

In speaking of the French historic styles of interior decoration, we have given a few examples of the rococo, the most sober and moderate that we could find. It is hardly necessary to say, however, that neither sobriety nor moderation is an essential mark of the style. Exuberance of form and a riotous excess of color and gilding are much commoner. Although such qualities may be pardoned and even admired when combined with a graceful and lively fancy, in small objects, in the accessories of the mantel-piece or the dressing table, they are sure to prove wearisome and vexatious when there is no escape from them without leaving the room or the building. Though we may regard the reign of Louis XV. as an amusing period to look back to, we should be grateful that we do not belong to it, and should not attempt to revive it in the decoration of our apartments. Still, it deserves to be studied if it were only in order to check the tendency to fill our more modest rooms with furniture which would be in keeping only in such a salon as that of the Château of Brucksal, which is considered typical of the style in Germany.

In that country the style, though at first adopted from the French, was developed with a vigor not to be found in the most luxuriant French examples. It flourished there like a weed in a fat soil—"a weed of glorious features"—rank, full colored and, in its way, healthy. Nothing in France could equal the great Frederick's apartments at Sans Souci, where, in the midst of his costly frippery, the monarch played the violin, drank and made verses, or threw himself, with boots and hat on, to snore away the afternoon on a silk-covered divan.

The taste for the rococo spread throughout Germany, and became thoroughly nationalized. This castle of Brucksal, to which we have referred, was the residence of the Bishops of Spire, and is situated in the Grand Duchy of Baden. The grand salon, or state drawing-room, is perhaps unmatched for the extravagance of its decoration, which is yet saved from vulgarity by its very robustness. The workmanship throughout is excellent. There is a dash and abandon in the scroll-work of the elaborate cornices, which are well supported by the vigorous treatment of the piers and intervening arches, with

their "bull's-eye" windows, and which are carried to their highest pitch in the brilliant though sketchy paintings of the ceilings. One may imagine the room filled with powdered, laced and perfumed gentlemen and ladies, each more gorgeous than another, human flowers in a jardinière of painted porcelain; and one may fancy how incongruous people dressed according to modern fashions would appear in it. Of course, the entire castle is not so richly decorated. Still even the more ordinary rooms show the unrestful character of the style. Angles are rounded, curves are introduced wherever possible. For the balanced movement of

the Gothic, which had its share in bringing about the rococo style, we have here an unbalanced aggregation of lines, all suggesting motion, with nothing to keep it in check. Everything seems to oscillate, as if on board ship. Assuredly, a most unsuitable style for the home.



LOUIS XVI. CARVED WOOD SCREEN, WITH "VERNIS MARTIN" PANEL.

from the Italian Renaissance, a touch of the freedom of the Rococo, and, above all, the simplicity due to the study of Greek or Græco-Roman models. The transformation which the style underwent during the Empire did not improve it, and nothing that has since been in-



MEDALLIONS OF LOUIS XVI. AND MARIE ANTOINETTE, BY MONTAGNI. COLLECTION OF BARON DE VINCK D'ORP.

vented can be said to be an improvement. It is not surprising, then, that the Louis XVI. style for furniture and interior decoration is again in favor wherever it is desired that elegance shall prevail without much regard to cost. In the home of the person of modest means, we need

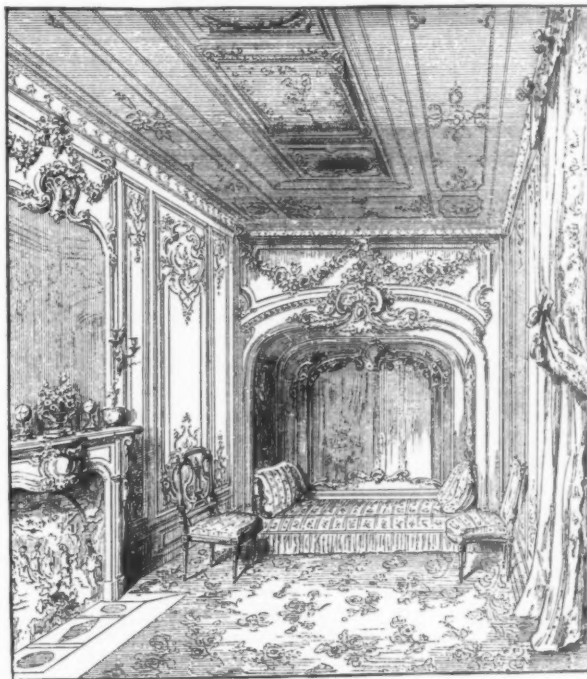


## THE OLD HOTEL DOUBLE.

THE revival of a taste for the beautiful interior decorations and furniture of the Louis XVI. period was greatly due to a few persons like the brothers de Goncourt and the collector Leopold Double, whose family connections led them to cherish souvenirs of the old régime. Leopold Double had for father a celebrated physician, who refused to be named peer of France, because he would be obliged to give up the practice of his profession. His family was anciently of Languedoc, and was reckoned of the gentry as early as the middle of the fourteenth century. Born in 1812, he was still a young man when he began the formation in his hotel of the Rue Louis-le-Grand of the collection which gave occupation to the remainder of his life. At that time he was almost alone in Paris in this pursuit. He devoted himself to hunting out everything which might serve to enable him, in his own apartments, to live the life of the eighteenth century. Tapestries, bronzes, pictures, porcelains were not enough. He also secured the chairs and sofas, the very doors and mantels, cornices and wainscots of the boudoirs and salons of the period he so much admired. In a little while his passion for these things became so well known that he was no longer obliged to attend auction sales or to hunt them up. Everybody who had anything of the sort that he wished to sell brought it to him; to-day it might be a service of silver gilt, to-morrow the coffer of red morocco in which Marie Antoinette kept her laces. The celebrated Fontenoy vases came straight from Russia to him, as also did the gold snuff-box of the Empress Catharine. Still he kept on the lookout for old houses that were being torn down and which might contain hand-wrought mouldings, painted ceilings, sculptured panels or balustrades of wrought iron. At the demolition of the house in the Rue du Sentier, which had belonged to Le Normand d'Etioles, known to history as the husband of the Marquise de Pompadour, he secured a ceiling by Boucher and the two fountains of gilt lead by Falconet, which henceforth decorated his staircase. When the little house which had belonged to La Duthe, in the Rue de la Chaussée d'Autin, was being pulled down, he was again on hand, and saved the panelled boudoir, painted with flowers by Van Spaendonck, and the mantelpiece in turquoise-colored marble, with its ornaments in gilt copper, by Gonthières. The very tongs in wrought steel was still in the fireplace, and he carried it off. He managed to acquire, and so saved from destruction much of the furniture, books and other objects which had belonged to Marie Antoinette at the Trianon and Versailles. He would neither sell nor exchange any object once it had entered in his collection. He refused \$6000 from the Empress Eugénie for the bronze flambeaux made by Gonthières to commemorate the birth of the Dauphin, which he had bought for about sixty dollars.

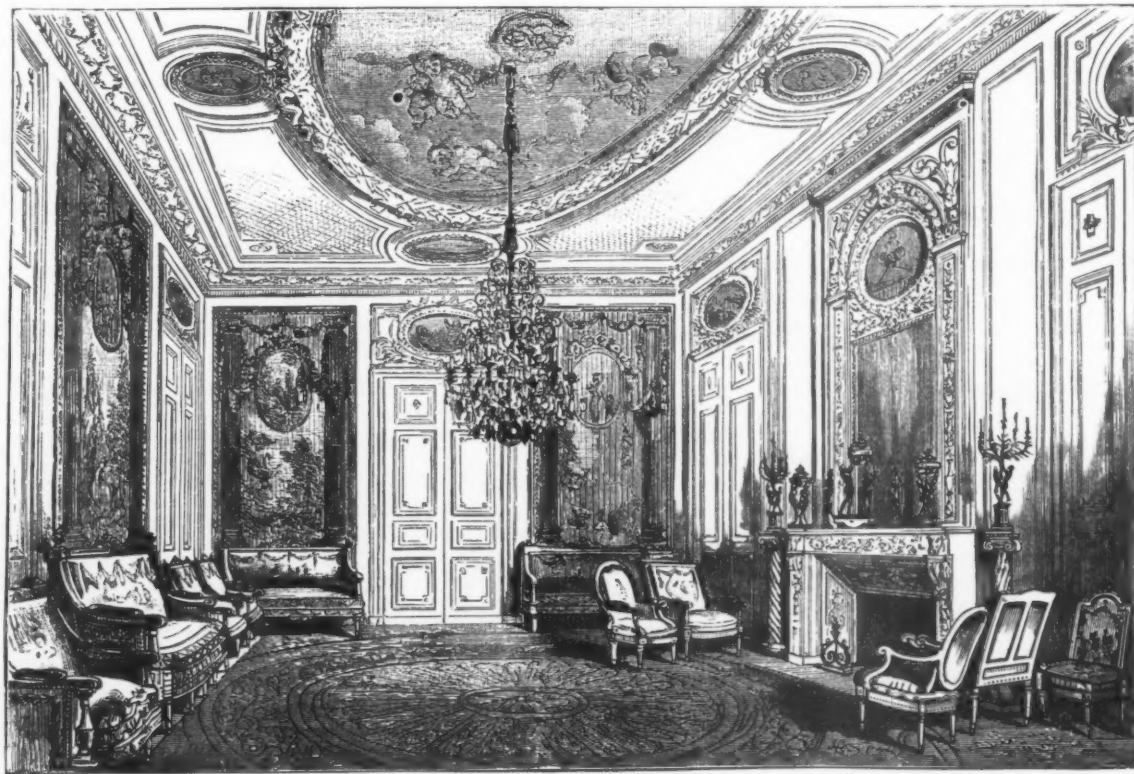
Of the two rooms in his house which are illustrated

on this page, the little boudoir came from the Château of Bellevue, which had belonged to Madame de Pompadour. The alcove at the end had its interior wall completely covered by a huge mirror with a rococo frame of scrolls and flowers in gilt wood on a background painted white. The other wood-work of the boudoir was of the same description. The ceiling had a panel, not



BOUDOIR OF MME. DE POMPADOUR, AS RESTORED BY MR. DOUBLE.

shown in our illustration, painted by Boucher, and representing Madame de Pompadour received by the divinities of Olympus. The Louis XVI. salon was also known as the salon of tapestries. Its oval ceiling, by



LOUIS XVI. SALON. IN THE OLD HOTEL DOUBLE, PARIS.

Fragonard, represented cupids playing with flowers and other attributes. The oval paintings over the doors and mirrors were by Fragonard, and represented birds and cupids in grisaille. The four small medallions in the ceiling were also in grisaille and by the same artist. These decorations were from the hotel Le Normand d'Etioles, already mentioned. Besides these rooms,

there were the salon of Fontenoy, with its Louis XV. wood-work in gilt and white, and its ceiling and three overdoors by Boucher, the latter representing Venus, Amphirote and Diana, the former cupids. The Louis XIV. salon was composed of pedestals and panelling in carved wood, gilt and white. Some of the ornaments, for the sake of uniformity, were added in plaster. The

library had a Louis XV. wainscot with rounded angles, a bookcase of the same period in some black wood, ornamented with masks, female heads and scrolls in gilt bronze, from the château of Fontainebleau. There were several ornamental paintings in blue Camaieu by Boucher, or of his school, and, over the mantelpiece, a large glass in carved and gilt frame. The salon of flowers had a ceiling composed of an oval painted by Natoire, with a frame bordered by wreaths of flowers in gold, branching so as to fill the angles. Two overdoors by Van Spaendonck represented, one a bunch, the other a garland of flowers. Then there was the Grand Salon, with its Louis XV. wood-work; the Salon des Saxons; the dining-room, with its ceiling by Boucher and its medallions by Leriche; and, in short, every room in the house was constructed of as well as filled with objects of art of the old monarchical time.

In the life-time of the collector all these objects were in actual use in their respective places, not brought together in separate collections, but helping to reconstitute a veritable eighteenth-century house, in which, it may well be supposed, some fine articles of earlier date would be retained in service.

We gain a little insight from the admirably written catalogue, by M. Lucien Double, pleasantly entitled a "Promenade Through Two Centuries and Fourteen Salons," into the way by which pieces of supposed royal furniture ordinarily come into the collector's hands. Some which had been reserved from sale by order of

the Revolutionary Committee of Public Instruction were spirited away and broken up by the persons to whose care they were confided; others were sold to people who destroyed them for the sake of the gold leaf that they

obtained from them; others were broken up for the tapestries with which they were covered, and which were more easily transported than the un-mutilated sofa or chair to which they belonged. Out of all these scattered fragments, picked up here and there, clever restorers have made it is hard to say how many suites or separate articles of "royal" extraction, the claim being based on some bit of wood-work or tapestry, bearing perhaps the royal arms, or other insignia. The Double furniture was as well authenticated as the old masters in the Louvre. There could be no

question about his coffer of ebony lined with crimson silk, and filled with little boxes of ivory and silver gilt, bearing the monogram of Francis II. The great bookcase, already mentioned, was an exception. It was considered to be an early work of Boule, but absolute proof was lacking. There were corner brackets in Coromandel red lacquer mounted in gilt bronze; others in



rich woods, ornamented and signed by Riesener. A commode of Louis XV. style, decorated with bronzes by Gouthières, came from the château of Neuilly; a bureau in mahogany, decorated with gilt copper, bore Riesener's signature; the little mahogany table ornamented with rococo foliage in bronze, at which the three daughters of Louis XV. sat while engaged at their embroideries in the château of Bellevue; one with plaques of old sèvres from the apartments of Louis XVI. at Versailles, the table in mahogany with gilt bronzes representing fleurs-de-lis and dolphins from the queen's bedchamber at Trianon; the small arm-chair and desk of the dauphin came to M. Double through Mme. de Campan, who had been Marie Antoinette's femme de chambre. One complete suit was known at Versailles as the "Meuble des Dieux," because of the mythological subjects depicted on the tapestries with which it was covered. In the vestibule was the sedan chair of Mme. de Pompadour, in green leather lined with purple velvet. But we have not space to enumerate the hanging clocks—or "pendules," as the French call them—crystal chandeliers, tapestries, porcelains, arms and services of silver collected by M. Double, and which took a part naturally in the furnishing of his house. Suffice it to say that there is no other way than that which he followed to carry out thoroughly in one's establishment the style of a former period. Whoever cannot spend a life-time and a fortune in the attempt should content himself with learning the lessons in taste and in sound construction to be gleaned from the work of past times, and turning them to account without too much solicitude about absolute purity of style.

THE Lotus design given in the supplement this month for ceramic painting, enlarged, would make an admirable decoration for a portière. The flowers, in their natural size, measure about ten inches across when fully open, and are sometimes even larger still. The leaves vary much in their dimensions, as they grow rapidly and increase quickly as the stalk lengthens; some lie quite flat on the water, but these leaves seldom attain so large a growth as those that rise above it. The quickest and simplest way of treating this design for a portière is to combine tinting and embroidery. It would look well on a cream ground either of art satin, flax velours or Bolton sheeting. Tapestry dyes can be used on such a ground. Tint the flowers a very pale pink and the centres yellow. Vary the greens for the leaves, but put them on in broad, flat tints with a medium hard bristle brush. Be very careful not to use a full brush as you approach the edges, because the color is inclined to run if too freely applied. When all the tinting is done take rope silk for working on satin or flax velours—flax thread will answer for Bolton sheeting—and outline the flowers and leaves with shades corresponding to the tinting. The leaves must be veined in the same way and the water lines indicated, the water having been previously tinted grayish blue. If it is desired to decorate a dark portière then the tinting must be done with oils thinned with turpentine, as the proper effect could not be obtained with transparent dyes.

E. H.

## Amateur Photographer.

### TALKS WITH BEGINNERS.

#### VII.—PRINTING ON PLAIN PAPER.

THERE seems to be an increasing interest in printing on plain salted paper. The albumen print is undeniably beautiful, and will doubtless long retain its place in popular favor. There can be no doubt, however, that prints on mat surface paper have more artistic value. The extensive use of platinotype and bromide papers may be cited as a proof of the growing feeling in favor of mat prints. The somewhat cold tones of platinotype and bromide prints are objectionable to many, who prefer the warm tints of the albumen print.

I once heard a celebrated artist, himself a skilful amateur photographer, maintain that warm-toned prints were more true to nature than the cold tones of the bromide prints which he was examining.

However this may be, it is certain that prints on plain paper have a beauty and a charm which are gradually winning for them a larger place in the amateur's practice.

The process admits of a wide range of application. Plain paper of every description, card mounts, and even

postal cards can be used to form the support of the picture.

For general use plain Saxe or Rives paper is the best. This paper must be salted by floating on an aqueous solution of chloride of ammonium, eight or ten grains of the salt being used to each ounce of water. For un-sized paper it is best to dissolve two grains of gelatine in each ounce of water before adding the salt. The paper is floated on this bath for three minutes and then hung up to dry. The salted paper may be sensitized as soon as it is dry, or it can be kept indefinitely. The paper is sensitized by floating for one minute on a silver bath of a strength varying from forty to sixty grains to the ounce. After drying, the paper is fumed and printed as usual. The prints tone well in any good toning bath, or they may be fixed without toning, the result being a warm reddish tone well suited to some subjects. A good toning bath for plain prints is made by dissolving four grains of gold, four grains of nitrate of uranium, sixty grains of chloride of sodium, and sixty grains of acetate of sodium in thirty-two ounces of water; the gold and uranium being dissolved separately in a little water, and the solutions neutralized with a few drops of a solution of bicarbonate of sodium.

Another excellent toning bath is the platinum bath recommended by Mr. Leaming, which is made by dissolving one grain of chloride of platinum in sixteen ounces, neutralizing with bicarbonate of sodium and adding one half to one dram of formic acid.

With this bath a wide range of tones is possible, varying from sepia to a rich platinum black, according to the depth of printing and the length of toning.

Overtoning must be avoided, as excessive toning produces flat prints and poor tones.

Beautiful results may be obtained by this process on drawing, crayon, torchon, plate and Japanese paper; prints on the latter being particularly charming, with very much the effect of India proof etchings.

The coarser papers should be sized with gelatine before they are salted, to avoid a sunken-in effect, which is not pleasing. The fixing and washing of these prints are the same as in the common practice.

As I have had some years' experience with this process, I have no hesitation in recommending it to those amateurs who do not find the albumen print wholly to their liking.

As a help to the production of various tones, I add the following printing and toning notes:

For sepias and browns, print deeply and tone quickly; for purples and blacks, print deeply and tone longer; for light sepias, print light and tone quickly.

W. H. BURBANK.

### INTERIORS BY FLASH-LIGHT.

I HAVE lately been assisting the local "professional" in interior work. Press of other work made it impossible or impracticable to take the interior by daylight, and he, knowing that I had had some experience with flash-light, asked me to assist him in taking the small dark-papered rooms of the college students. Greatly to his surprise, our first attempt proved so much superior to anything he had been able to obtain by long exposures by daylight, that he became an enthusiastic convert to the new method. Our results were so uniformly excellent, and the method of obtaining them so simple, that a brief description of the latter may be acceptable.

The plates used were Cramer's No. 40, size 8x10; the lens a Morrison wide angle, used generally with the largest stop. The light was obtained by flashing from twenty to thirty grains of pure magnesium in a Hibbard lamp. Our most successful method was to get the main illumination by a single flash from the best position, followed by one or two lighter flashes in different parts of the room, in order to bring out detail in the heavy shadows cast by the first flash. Most of the students' rooms have a large table in the centre, and if all the powder were flashed from one position there would be no detail in the shadow thrown by it on the carpet. Hence it was found necessary to change the position and to give a second, less powerful flash on the shaded side, pointing the lamp toward the floor. This brought out sufficient detail without obliterating the shadows. Of course care was taken to keep the second flash outside the range of the lens.

In some cases we found that detail in the shadows could be secured by means of a large white reflecting screen, so placed as to reflect the light in the right direction. By adopting this method of successive flashes in dif-

ferent positions, we were enabled to obtain a fine negative of the interior of the college library, which had hitherto baffled all attempts to photograph it.

The result of our experiments was the complete demonstration of the adaptability of the Hibbard lamp to the purpose for which it was intended—the taking of interiors. I have also found it useful in making bromide prints and lantern slides by contact printing. By selecting negatives of the same printing density several can be printed at once by flashing five grains of powdered magnesium at a distance of about twelve inches. B.

### THE SALE OF THE SECRÉTAN PICTURES.

THE dispersion at auction of the famous Secrétan collection of pictures, on July 1st and 2d, at Sedelmeyer's galleries in Paris, has undoubtedly been so far, the art event of the year. The first day's sales amounted to upward of \$700,000, and those of the second to \$380,000. Including the sculpture, porcelains, furniture and bric-à-brac, the total reached, in round numbers, \$1,210,000. To this sum must be added about \$200,000, a fair valuation for the seventeen pictures of Pater, Hobbema, Isaac Van Ostade, Van der Velde, Wouvermans, Perugino, Decamps, Delacroix, Millet and Troyon, which are to be sold in London on July 13th. These are hypothecated by English creditors of Mr. Secrétan, who would not take the risk of letting them go to Paris to be sold with the bulk of the collection. From the grand total of, say, \$1,410,000, must be deducted the commission of 10 per cent to those conducting the sales. Numbers 26, 27, 65, 74, 75 represent pictures on loan at the Universal Exposition, and which, consequently, could not be sold. These will be disposed of during the coming winter.

The most exciting incident of the sale was the contest between the American dealers and M. Antonin Proust, representing the French Government, for the possession of Millet's "Angelus." The upset price was 100,000 frs. The agent for the Corcoran Gallery, Washington, bid up to \$100,000. Mr. Sutton bid against him with much spirit. But M. Proust had an unlimited order, it is said, to buy the picture. At his offer of 502,000 frs., the auctioneer was loudly called on to knock it down, and he did so amid cries of "Vive la France." But Mr. Sutton—unheard, apparently, by the auctioneer—had offered 1000 frs. more, and he insisted on the bidding being resumed. A perfect hubbub followed, and the excited Frenchmen would have won at this point had not the auctioneer been warned that the legality of the sale would be disputed. Then amid cheers and much disturbance, the bidding was reopened. Mr. Sutton offered 50,000 frs. more. M. Proust bid 553,000 frs., and at that price "The Angelus" became the property of the French nation, and everybody—that is, very nearly everybody—was delighted. It seemed eminently proper that Millet's masterpiece should remain in France. The French papers say—and the London papers copy the statement—that Mr. Sutton offered to distribute 50,000 frs. among the poor of Paris, if he might be allowed to take the picture at the price paid for it by the Government. *This is not true.* It may be added that 200,000 frs. of the purchase-money was subscribed by a syndicate of patriotic Frenchmen.

This remarkable painting—remarkable more for its sentiment, however, than for technical excellence—was sold by Millet for 500 frs. to Mr. Freydeau, who in 1870 parted with it to Mr. P. Blanc, and from him it went to Mr. Arthur Stevens. Mr. Van Praët next became its owner for 1200 frs., taking it in exchange for a "Shepherdess" by Millet, and giving something "to boot." Mr. Gavet bought it for 3000 frs., and in 1873 sold it for 30,000 frs. to Mr. Durand-Ruel, who, in 1875, after unsuccessfully exhibiting it in Paris, London and Brussels, sold it to Mr. John W. Wilson for 38,000 frs. When the famous Wilson collection was dispersed at auction in 1881, Mr. Secrétan bought "The Angelus" for 160,000 frs.

There is great difficulty in getting at the names of the buyers. The list given below is not complete, many of the names given being those of dealers. It is much fuller, however, than any that has appeared in any European paper.

The superb "Pieter de Hooghe," for which Mr. Durand-Ruel paid \$55,200, will probably go into the collection of Mr. Henry G. Marquand, who is believed to be also the purchaser of other important pictures knocked down to the same veteran dealer, whose buyings at this sale amount to nearly a million francs.

The splendid Franz Hals ("Pieter van der Broecke"), bought by the London dealer, Agnew, for \$22,100, I can say is not for Mr. W. K. Vanderbilt, as has been reported. Mr. H. O. Havemeyer has been credited with being the owner of it; but The Athenæum, usually well informed, says that the picture is not to leave England. This is probably true. Mr. Agnew is known to have had commissions to buy for the National Gallery. He tried very much to get the "Pieter de Hooghe," and on the night of the sale I hear, offered Mr. Durand-Ruel 25,000 frs. advance on what he paid for the picture. The French dealer preferred to send it to the United States, and when it is seen there, as it undoubtedly will be seen, all true lovers of art will thank him heartily; for I dare affirm that a more admirable example of this great painter is not to be found. Mr. Durand-Ruel was more accommodating with the representative of his own Government; for although he was prepared to bid up to 150,000 frs. for the "Courbet" in the sale, he consented not to bid against "The Louvre," which consequently secured that noble work for about half that price. Some of the most important of Mr. Sedelmeyer's purchases, by the way, I understand were made for the Berlin Museum.

Further notes on this great sale must be reserved. In the meanwhile, it may be said that the following list has been prepared with great care and may be accepted as authentic;



No.	Artist.	Title.	Size.	Price.	Buyer.
1.	Bonington.....	On the Sea-shore.....	25 1/4 x 37 1/4	\$5,820..	Agnew.
2.	Corot.....	Morning.....	61 x 51 1/4	11,200..	Mr. Lawrie.
3.	Corot.....	Biblis.....	46 x 60 1/4	1,680..	Hôtelet.
		Corot's last work.			
4.	Corot.....	Evening.....	13 3/4 x 20 1/4	3,400..	Arnold & Tripp.
5.	Corot.....	The Pond (panel).....	17 x 10	1,220..	Bernheim, Jr.
6.	Courbet.....	A Deer Cover.....	67 x 80	15,200..	Musée du Louvre.
		In the Exposition des Cent Chefs-d'œuvre, 1883.			
7.	Couture.....	The Ballad-Singer.....	67 x 55 1/4	2,800..	Durand-Ruel.
		From the Gsell Gallery, Vienna, 1872.			
8.	Daubigny.....	The Return of the Flock.....	41 1/4 x 74 1/4	8,500..	Drummond (Montreal).
9.	Daubigny.....	A Brook in the Forest (panel).....	8 1/4 x 12 1/4	3,020..	Mme. Péreire.
10.	Decamps.....	Joseph Sold by his Brethren.....	37 1/2 x 51	8,100..	Schneider.
11.	Decamps.....	The Monkey Experts.....	17 1/2 x 23	14,000..	Durand-Ruel.
12.	Decamps.....	The Slinger.....	26 x 31 1/4	18,400..	Boussod, Valadon & Co.
		In the Exposition des Cent Chefs-d'œuvre, 1883.			
13.	Decamps.....	Turkish Executioners.....	23 x 25 1/4	6,700..	Boussod, Valadon & Co.
14.	Decamps.....	Bulldog and Scotch Terrier.....	12 1/2 x 15 1/4	9,200..	Mr. Thierry.
15.	Decamps.....	Armenian Soldiers (panel).....	8 1/4 x 10	5,400..	Durand-Ruel.
16.	Delacroix.....	The Return of Christopher Columbus.....	34 1/2 x 45	7,200..	Boussod, Valadon & Co.
17.	Delacroix.....	Tiger Surprised by a Serpent (panel).....	12 1/2 x 15 1/4	7,500	Sutton (New York).
		From the John W. Wilson Collection.			
18.	Delacroix.....	Othello and Desdemona (panel).....	15 1/4 x 12 1/4	3,000..	Durand-Ruel.
19.	Diaz.....	Diana, Huntress.....	46 x 22 1/4	14,200..	Montaignac.
		In the Exposition des Cent Chefs-d'œuvre, 1883.			
20.	Diaz.....	The Descent of the Gypsies.....	23 1/4 x 17	6,600..	Boussod, Valadon & Co.
		From the Marmontel and Laurent-Richard Collections. Also in the Exposition des Cent Chefs-d'œuvre, 1883.			
21.	Diaz.....	Venus and Adonis.....	18 x 13 1/4	7,200..	Mr. Thierry.
22.	Diaz.....	Venus and Cupid.....	17 1/4 x 11 1/4	3,560..	Boussod, Valadon & Co.
23.	Diaz.....	Pool in the Woods (panel).....	8 x 11 1/4	1,800..	Sedelmeyer.
24.	Diaz.....	Study of a Nude Woman.....	18 1/2 x 11 1/4	1,340..	Tabourier.
		Made by Diaz for his large painting, "Les Dernières Larmes," in the Paris Salon, 1855.			
25.	Dupré.....	Bank of a River.....	27 x 38	8,000	
28.	Fortuny.....	Arab Fantasia.....	14 1/2 x 18 1/4	4,860..	Madrazo.
29.	Fortuny.....	Field Manœuvres ("Exercice a Feu").....	9.10 x 14.9	1,600..	Tedesco.
		From the ceiling in the late Parisian residence of the ex-Queen of Spain.			
30.	Fromentin.....	The Chiffa-Pass.....	47 x 41	8,600..	Boussod, Valadon & Co.
31.	Fromentin.....	Hawking.....	23 x 28	8,200..	Boussod, Valadon & Co.
		In the Exposition des Cent Chefs-d'œuvre, 1883.			
32.	Fromentin.....	On the Alert.....	23 1/2 x 16	5,140..	Sutton (New York).
33.	Fromentin.....	Arab Horsemen.....	15 1/4 x 12 1/4	2,740..	Sutton
34.	Fromentin.....	Arab Children.....	10 1/4 x 13 1/4	2,780..	Sedelmeyer.
35.	Géricault.....	Starting for the Race at Rome.....	17 1/2 x 23	1,840..	Durand-Ruel.
36.	Géricault.....	The Lancer.....	18 x 17	2,820..	Mr. Chéramy.
37.	Ingres.....	Edipus and the Sphinx.....	41 1/4 x 34 1/4	1,400..	Sedelmeyer.
		From the Péreire Gallery.			
38.	Isabey.....	A Wedding in the Church of Delft (panel).....	48 x 36 1/4	15,020..	Mr. Thierry.
39.	Meissonier.....	The Cuirassiers, 1805.....	4.0 1/4 x 6.6	38,000..	Duc d'Aumale.
		From the Crabbe Collection, Brussels.			
40.	Meissonier.....	Bowl-Players in the Moats of Antibes (panel).....	17 1/4 x 30 1/4	8,900..	Sutton (New York).
		In the Exposition des Cent Chefs-d'œuvre, 1883.			
41.	Meissonier.....	The Curé's Wine (panel).....	4 1/4 x 6	18,020..	Guyotin.
42.	Meissonier.....	The Painter and the Amateur (panel).....	9 x 7 1/4	12,620..	Mr. Thierry.
43.	Meissonier.....	Young Man Writing a Letter (panel).....	9 x 6 1/4	13,100..	Sedelmeyer.
44.	Meissonier.....	Bowl-Players at Versailles (panel).....	5 1/4 x 7 1/4	14,200..	Boussod, Valadon & Co.
45.	Meissonier.....	The Three Smokers (panel).....	4 1/4 x 5	8,400..	Mr. Thierry.
46.	Meissonier.....	Bowl-Players at Antibes (panel).....	4 3/4 x 7	12,000..	Tedesco.
47.	Meissonier.....	The Writer Considering (panel).....	6 1/2 x 4 1/2	9,000..	Obach (London).
48.	Meissonier.....	Reading the Manuscript (panel).....	6 x 4 1/4	7,800..	Legoupy.
49.	Meissonier.....	The Reader—Rose-colored costume—(panel).....	7 1/2 x 5 1/4	13,200..	Sedelmeyer.
50.	Meissonier.....	Troop of Musketeers (panel).....	4 1/4 x 6 1/4	7,320..	Brame.
51.	Meissonier.....	The Smoker—Red costume—(panel).....	6 1/4 x 4 1/4	6,700..	Boussod, Valadon & Co.
52.	Meissonier.....	The Reader—White costume—(panel).....	6 1/4 x 5	7,200..	Goët.
53.	Meissonier.....	The Kiss (panel).....	5 1/4 x 4 1/4	3,400..	MacLean.
54.	Meissonier.....	The Painter (panel).....	5 1/4 x 3 1/4	5,800..	Deutsch.
55.	Meissonier.....	A Chat (panel).....	4 1/4 x 2 1/4	5,200..	Boussod, Valadon & Co.
56.	Meissonier.....	Describing the Siege of Berg-op-Zoom (wood medallion). 1 1/2 in. in diam.		4,020..	Arnold & Tripp.
57.	Meissonier.....	Battery of Artillery Exercising at Vincennes (panel).....	5 1/4 x 7	3,200..	Mme. Péreire.
58.	Meissonier.....	Portrait of Madame X. (panel).....	11 1/4 x 9 1/4	1,420..	Mr. Bonnel.
59.	Meissonier.....	The Amateur (panel).....	8 1/4 x 6 1/4	3,020..	Bernheim, Jr.
60.	Meissonier.....	The Stirrup-cup (panel).....	9 1/4 x 7 1/4	1,800..	Guiedeville.
61.	Meissonier.....	An Hussar Leaning Against his Horse (panel).....	7 1/4 x 5 1/4	3,200..	Bernheim, Jr.
62.	Meissonier.....	Study of a Man (panel).....	11 1/4 x 7 1/4	1,000..	Sedelmeyer.
63.	Millet.....	The Angelus.....	21 1/4 x 25 1/4	110 600..	The Louvre.
		From the John W. Wilson Collection, 1881.			
64.	Millet.....	The Return from the Fountain (panel).....	10 x 7	4,120..	Arnold & Tripp.
66.	Prud'hon.....	Andromache.....	4.3 x 5.7	2,050..	Durand-Ruel.
67.	Robert-Fléury.....	Reading the Report.....	3.1 1/4 x 4.2 1/4	380..	Mr. Bonnel.
68.	Rousseau, Th.....	The Hut of the Charcoal-Burners.....	35 1/2 x 45	15,100..	Blakeslee (New York).
		In the Exposition des Cent Chefs-d'œuvre, 1883.			
69.	Rousseau, Th.....	The Farm in the Woods (panel).....	15 1/4 x 26	11,700..	Knoedler (New York).
		In the Exposition des Cent Chefs-d'œuvre, 1883.			
70.	Rousseau, Th.....	Jean de Paris (panel).....	21 1/4 x 17	8,400..	Arnold & Tripp.
71.	Rousseau, Th.....	Spring (panel).....	16 x 19 1/4	6,600..	Durand-Ruel.
		From the John Sautnier Collection.			

No.	Artist.	Title.	Size.	Price.	Buyer.
72.	Rousseau, Th.....	A Hamlet in Normandy (panel).....	8 1/4 x 12 1/4	\$4,400..	Durand-Ruel.
		From the John W. Wilson Collection.			
73.	Rousseau, Th.....	The Road (panel).....	5 1/4 x 9 1/4	3,780..	Sedelmeyer.
74.	Thirion, E.-R.....	The Poet and the Spring.....	6.3 1/4 x 4.5		
75.	Thirion, E.-R.....	The Muse Euterpe.....			
76.	Troyon.....	Fording.....	38 1/4 x 51	24,000..	Boussod, Valadon & Co.
		From the Viscount Daupias' Collection. Also in the Exposition des Cent Chefs-d'œuvre, 1883.			
77.	Troyon.....	Cows at Pasture.....	38 x 51	9,000..	Blakeslee (New York).
78.	Troyon.....	The Setter.....	64 x 51	6,300..	Durand-Ruel.
		From the Crabbe Collection, Brussels. Also in the Exposition des Cent Chefs-d'œuvre, 1883.			
79.	Troyon.....	Norman Pasturage (panel).....	15 x 21 1/4	6,300..	Durand-Ruel.
		From the Laurent-Richard Collection.			
80.	Troyon.....	The Descent of the Cows.....	21 x 14	7,420..	Blakeslee (New York).
81.	Troyon.....	Shepherd Leading his Flock (panel).....	18 x 14	8,720..	Sutton (New York).
		From the Collet and the Faure Collections.			
82.	Troyon.....	The Poultry-Yard (panel).....	14 1/2 x 16 1/4	7,440..	Sedelmeyer.
83.	Ziem.....	Canal in Holland.....	27 x 41	4,100..	Durand-Ruel.
WATER-COLORS AND DRAWINGS.					
84.	Decamps.....	Jesus Among the Doctors.....	14 x 18	5,700..	Durand-Ruel.
85.	Delacroix.....	Rabelais.....	10 x 7 1/4	270	
86.	Delacroix.....	Portrait of the Actor Regnier.....	10 1/2 x 7	200..	M. Coquelin aîné.
87.	Ingres.....	Portrait of La Fontaine (pencil drawing).....	8 1/4 x 6 1/4	320	
88.	Ingres.....	Portrait of Poussin (pencil drawing).....	8 1/4 x 6 1/4	190..	Mr. Bonnel.
89.	Lami.....	Presentation of the Dauphin by Louis XIV. to the Spanish Ambassadors.....	17 x 25	1,020..	Mr. Emery.
90.	Lami.....	The Meet.....	11 1/4 x 16	880..	Tedesco.
91.	Lami.....	A Reception Day at Versailles.....	16 1/4 x 12	640..	Boussod, Valadon & Co.
92.	Leloir, Louis.....	The Serenade.....	40 1/4 x 17 1/4	3,240..	Boussod, Valadon & Co.
93.	Meissonier.....	The Chess-Players (sepia).....	8 1/4 x 6 1/4	4,300..	Boussod, Valadon & Co.
94.	Meissonier.....	A Swash-Buckler (sepia).....	12 1/4 x 8 1/4	1,450	Durand-Ruel.
95.	Meissonier.....	Trumpeter on Horseback (pen and India ink).....	13 1/4 x 10 1/4	1,300..	Haro.
		Made as an illustration for the "Paris-Murcie," 1879.			
96.	Meissonier.....	Nobleman, Time of Louis XIII. (India ink).....	8 x 5 1/4	1,240..	Boussod, Valadon & Co.
97.	Meissonier.....	Nobleman Caressing his Mustache (sepia).....	11 1/4 x 7 1/4	2,020..	Agnew.
98.	Meissonier.....	Portrait of Corneille (drawing in two crayons).....	9 1/4 x 6 1/4	200..	Benin.
99.	Meissonier.....	Portrait of a Man (drawing in blue-black).....	10 1/2 x 7 1/4	180..	Sutton (New York).
100.	Millet.....	Peasant Watering Two Cows (pastel).....	28 x 37	5,200..	Durand-Ruel.
		From the Gavet Collection, 1875. In the Sedelmeyer sale, 1877.			
101.	Millet.....	The Shepherdess (pastel).....	14 x 18 1/4	5,040..	Boussod, Valadon & Co.
OLD MASTERS.					
102.	Bellini (attributed).....	A Venetian Noble.....	27 x 23	320	
103.	Boucher.....	The Slumber of Venus (oval).....	41 x 35 1/4	1,700	
104.	Canaletto.....	View of Venice.....	4.7 x 6 1/4	12,600..	Duke of Marlborough.
105.	Codde.....	A Dutch Family (panel).....	9 1/4 x 5 1/4	2,200..	Durand-Ruel.
		From the Beurnonville Collection.			
106.	Coypel.....	Renaud in the Gardens of Ar-mida.....	4.3 1/4 x 5.3	600..	Féral.
107.	Cuyp.....	The Artist Sketching from Nature (panel).....	10 1/4 x 7 1/4	8,200..	Durand-Ruel.
		From the Lord Granville and the John W. Wilson Collections.			
108.	Dow, G.....	Elderly Woman Looking at Some Valuable Objects (panel).....	6 1/4 x 4 1/4	2,040..	Boussod, Valadon & Co.
109.	Drouais.....	Louis Philippe, Duc de Chartres.....	45 1/4 x 34 1/4	3,430..	Foinard.
110.	Drouais.....	Portrait of a Young Man (oval).....	28 1/2 x 22	530	
111.	Drouais.....	Portrait of Mme. Dubarry.....	6.8 1/4 x 4.7	7,300..	Boucheron.
112.	Drouais.....	Portrait of a Child (oval).....	17 1/4 x 14 1/4	2,940..	Boucheron.
113.	"Van Dyck".....	Portrait on Foot of César-Alexandre Scaglia.....	6.2 1/4 x 3.8 1/4	2,900	
		From the Beurnonville Collection.			
114.	Van Dyck.....	Portrait of Anne Cavendish, Lady Rich.....	86 x 51	14,800..	Sedelmeyer.
115.	Gentile da Fabriano.....	A Prince and his Suite Visiting St. Benedict (panel).....	8 1/4 x 3	400	
116.	Ferrari.....	The Death of Lucrece (panel).....	41 1/4 x 29 1/4	120	
117.	Fragonard.....	The Holy Family.....	28 x 35 1/4	9,000..	Duc de Grammont.
118.	Francia (attributed).....	Portrait of a Young Man (panel).....	26 1/2 x 20 1/2	640..	Mr. Donaldson.
119.	Claude.....	Scene in Italy—Setting Sun.....	37 1/4 x 52	1,300..	Boussod, Valadon & Co.
120.	Greuze.....	The Prayer (panel).....	16 1/4 x 12 1/4	5,866	
121.	Greuze.....	Portrait of Mlle. Philiberte Le-doux (panel).....	23 x 19	2,180..	Sedelmeyer.
122.	Greuze.....	Portrait of the Artist (oval).....	28 x 23	820	
123.	Hals, Frans.....	Portrait of Pieter van de Broecke d'Anvers.....	26 1/4 x 20 1/4	22,100..	Agnew.
		From the John W. Wilson Collection. Also in the Exposition des Cent Chefs-d'œuvre, 1883.			
124.	Hals, Frans.....	Portrait of Scriverius (panel).....	8 1/4 x 6 1/4	9,100..	Durand-Ruel.
125.	Hals, Frans.....	Portrait of the Wife of Scriverius (panel).....	8 1/4 x 6 1/4	9,100..	Durand-Ruel.
		Both from the John W. Wilson Collection, 1881.			
126.	Hals, Frans.....	Dutch Family.....	44 x 36	6,100..	Sedelmeyer.
		From the Nieuwenhuys & Bus de Gisignies Collections. Also in the Exposition des Cent Chefs-d'œuvre, 1883.			
127.	Hals, Dirk and Delen.....	Dutch Interior (panel).....	28 1/4 x 38	1,160..	Doyle.
		From the Double Collection.			
128.	Hooghe, Pieter de.....	Dutch Interior (panel).....	26 1/4 x 22 1/4	55,200..	Henry G. Marquand.
		From the Delessert and Narishkine Collections. Smith's Catalogue, Vol. II., p. 229, No. 34.			
129.	Keyser.....	Portrait of a Lawyer (panel).....	30 1/4 x 20 1/4	4,400..	Sedelmeyer.
130.	Keyser.....	Portrait of a Woman (panel).....	30 1/4 x 20 1/4	4,200..	Comte de Pourtales.
131.	Keyser.....	Dutch Family in an Interior (panel).....	40 x 33	4,600	
		From the Leopold Double and the Gautray Collections.			
132.	Lampl.....	Portrait of Catherine II. of Russia.....	8.8 x 5.9 1/4	1,220	
133.	Lancet.....	The Pleasures of Winter.....	45 x 36 1/4	6,840	
		In the Exposition des Cent Chefs-d'œuvre, 1883.			

No.	Artist.	Title.	Size.	Price.	Buyer.
134.	Le Brun, Vigée	Portrait of Mme. Elizabeth de France (oval).....	30 1/2 x 24 1/4	\$1,220.	Agnew.
		From the Blaisel Collection.			
135.	Le Brun, Vigée	Portrait of a Woman (oval).....	32 1/4 x 25 1/4	700.	Agnew.
136.	Van Loo	The Sultan.....	51 1/2 x 63	1,220.	Féral.
137.	Van Loo	Young Turkish Girls.....	51 1/2 x 63	1,220.	Féral.
138.	Matsys, Quentin	Portrait of Bishop Gardiner.....	28 1/4 x 22 1/4	6,000.	Sedelmeyer.
		From the Fonthill Abbey and John W. Wilson Collections.			
139.	Van der Meer, of Delft	The Lady and the Servant.....	34 1/4 x 30	15,000.	Agnew.
		From the Dufour de Marseille Collection.			
140.	Van der Meer, of Delft	The Billet-Doux.....	27 1/4 x 23	12,400.	Marinoni.
141.	Memling	Religious Subject (panel).....	15 x 19 1/4	3,120.	M. Bourgeois.
142.	Metsu	Dutch Interior.....	10 1/2 x 13	12,900.	Agnew.
		From the Beurnonville Collection.			
143.	Metsu	Breakfast (panel).....	14 x 10 1/2	16,000.	Agnew.
		From the Antoni Bierens (1817) and the David Bierens (1887) Collections.			
144.	Moor, Antonio de	Portrait of a Gentleman.....		320.	G. Petit.
		(panel).....	20 1/2 x 21 1/4		
		From the Beurnonville Collection.			
145.	Moor, Antonio de	Portrait of Edward VI. of England (panel).....	5.5 x 2 1/2	1,840.	The Louvre.
		From the Hamilton Collection.			
146.	Moor, Antonio de	Portrait of a Noble.....	26 1/4 x 20 1/4	5,200.	M. Brédus.
147.	Moucheron	Landscape—Hilly Country.....	30 x 38	270.	Baer.
148.	Nattier (attributed)	Portrait of a Young Girl.....	39 1/4 x 31 1/4	800.	Tedesco.
149.	Van Ostade, Ad.	The Interrupted Game (panel).....	17 1/4 x 14 1/4	5,220.	Mr. Stern.
		From the Alex. Baring and San Donato Collections.			
150.	Pater	The Sign-Board of Gersani.....	20 x 32 1/4	4,000.	Mr. Stern.
151.	Potter, Paul	The Horses of the Stadt-holder (panel).....	11 x 12 1/4	4,100.	Sedelmeyer.
		From the Alex. Baring, Buchanon, O. J. Vernon, John Anderson, J. H. Munro and San Donato Collections. Smith's Catalogue, Vol. V., p. 143, No. 81.			
152.	Rembrandt	The Man in Armor.....	40 x 33	4,600.	Boussod, Valadon & Co.
		From the Gueffier, Robit, Georges Hilbert, Blake and San Donato Collections.			
154.	Rembrandt	Portrait of Rembrandt's Sister (oval panel).....	31 x 25	5,900.	Sedelmeyer.
156.	Reynolds	The Widow and her Child.....	4.7 1/2 x 3.3		Lesserve.
		From the John W. Wilson Collection.			
157.	Reynolds (attributed)	Portrait of a Young Girl.....		1,940.	M. de la Redorle.
158.	Rubens	David and Abigail.....	69 x 8	24,000.	J. E. Scripps (Detroit).
		From the M. Meyer (Rotterdam, 1772) and Paul Methuen (1830) Collections.			

No.	Artist.	Title.	Size.	Price.	Buyer.
159.	Rubens	Portrait of a Bey of Tunis.....	38 1/4 x 27 1/4	\$5,200.	Sedelmeyer.
		From the Wellesley and Du Blaisel Collections.			
160.	Ruisdael, Jacques	The Sluice—L'Écluse (panel).....	15 1/4 x 21 1/4	7,400.	
161.	Ruisdael, Solomon	The Banks of the Meuse.....	3.5 1/4 x 4.4	1,060.	Sedelmeyer.
162.	Slingelandt	The Lace-Maker (panel).....	15 1/4 x 14 1/4	5,300.	Mme. Péreire.
		From the Antoni Bierens (1847) and the David Bierens (1887) Collections.			
164-8.	Teniers the Younger	The Five Senses (on copper).....	each 8 1/4 x 6 1/4	12,050.	Durand-Ruel.
		From the San Donato Collection.			
169.	Teniers, the Younger	The Farm (on copper).....	26 1/4 x 37	2,000.	M. Mallet.
170.	Teniers, the Younger	The Well (panel).....	16 x 24 1/4	4,300.	Agnew.
171.	Teniers, the Younger	Temptation of St. Anthony.....		1,520.	M. Haro.
172.	Terburg	The Despatch.....	29 1/4 x 20	2,300.	Colnaghi.
173.	Tiepolo	Descent of Christ from the Cross.....	30 1/4 x 34 1/4	2,400.	Sedelmeyer.
174.	Velasquez	Portrait of Philippe IV.....	27 1/4 x 21 1/4	2,400.	
		From the Beurnonville and Gautray Collections.			
175.	Van den Velde, Ad.	Shepherds and Animals.....	10 1/4 x 13	1,260.	
176.	Veronese	Figure of a Man.....	6.4 1/4 x 3.7 1/4	2,400.	Tedesco.
177.	Veronese	Old Man Seated.....	6.4 1/4 x 3.7 1/4		
178.	Dutch School	Portrait of a Young Woman (panel, arched).....	26 1/4 x 20 1/4	100.	Brame.
179.	Dutch School	Portrait of a Gentleman.....	5.8 1/4 x 3.9 1/4	300.	Sedelmeyer.
180.	Dutch School	A Dutch Family.....	39 1/4 x 31 1/4	42.	Bonnel.
181.	Flemish School	A Triptych (panel).....	20 1/2 x 29 1/2	340.	
182.	Florentine School	The Judgment of Solomon (round panel).....	24 1/4 in diam.	980.	M. Haro.
183.	Florentine School	Solomon and the Queen of Sheba (round panel).....	24 1/4 in diam.	1,200.	
184.	French School	Young Girl Looking in a Mirror.....	25 1/4 x 29 1/4	76.	M. S. Mayer.
	(genre Jean Raoux.)				
185.	French School	Portrait of a Young Girl (pastel).....	31 1/4 x 24 1/4	150.	
	(genre Coypel.)				
186.	German School	Princes in a Park (gouache).....	13 1/4 x 18 1/2	2,480.	
187.	German School	Portrait of a Man (panel).....	35 1/4 x 28 1/4	320.	Sedelmeyer.
188.	Italian School	The Piazzetta of Venice.....	31 1/4 x 42	124.	Foinard.
189.	Italian School	Lot and his Daughters.....		72.	Bonner.
190.	Italian School	Portrait of a Grand Duchess of Tuscany.....	6.6 1/4 x 3.7 1/4	150.	Sedelmeyer.
191.	Venetian School	The Marriage at Cana.....	28 1/4 x 37 1/4	57.	Foinard.

## Treatment of Designs.

### THE CARNATIONS. (COL. SUPPLEMENT, NO. 1.)

THIS study, apart from its good color and good drawing, affords an excellent lesson in grouping. The arrangement, although apparently careless, as it should appear to be, evinces to the practised eye a thorough sense of fitness and harmony of line.

French canvas, with a slightly rough tooth, is most suitable for this style of work. For the red carnations, take burnt Sienna and crimson lake for the shadows, touching them up at the last with brown madder. For the local tint mix crimson lake with scarlet vermilion. For the cool light tints mix rose madder with white; where slightly purple add a little cobalt.

For the shadows of the yellow flowers use raw umber, cobalt and hite. Be careful to block in the forms distinctly. For the light parts take pale lemon yellow, adding a little white for the most brilliant lights. Paint the shadows thinly and load the lights on freely; work a suspicion of scarlet vermilion into the shadows. When the painting is partially dry—that is to say, in a "tacky" condition—touch in the red markings crisply with crimson lake and scarlet vermilion mixed. Endeavor to finish up the painting as you go along. You will find, if you are able to do this, that your work will be crisper and fresher than if constantly retouched.

For the foliage take lemon yellow or pale lemon chrome, black and white for the pale yellow greens; for the blue shades mix cobalt, yellow ochre and white. For the darker shades, raw Sienna, chrome and a little Antwerp blue. For the darkest of all, indigo and burnt Sienna.

The background color can be obtained with black, white and a touch of Indian red to warm it. If painted thinly, it may, to save time, be put on first over the whole of the canvas, but it must in this case be allowed to dry thoroughly before the flowers are painted over it.

### ILLUMINATED LETTERS. (COLORED SUPPLEMENT, NO. 2.)

SEE article on illumination, page 51.

### THE ELEMENTS. (1) "EARTH."

THE masterly decorative design after Boucher, given on page 45, consisting of a group of cupids, is the first of a series of four in the same style, to be published in consecutive numbers of The Art Amateur. They are exceptionally clear and truthful to the originals, and will therefore doubtless prove very acceptable, especially in view of the growing taste for utilizing similar designs for painting on tapestry canvas in either silk or wool for upholstering chairs, sofas, cushions, etc. For such a purpose these medallions look best set in a scroll-work design, after the Renaissance style which frames the picture, and greatly enhances its effect. The framework can be designed to fit any given shape. Motives for this branch of art have been frequently published in back numbers of this journal. They can be readily adapted by any one with the slightest pretensions to skill in designing. If preferred, these subjects can be finished with a conventional border an inch or two in depth, such as may be found frequently on the outer edge of plates for china painting. The designs may be used the size given, or enlarged to suit any particular space.

Fine Binant canvas, in either silk or wool, will be found most suitable. The silk is only recently obtainable, with a rib similar to the fine woollen canvas already so well known; the texture is

charming to work upon, and gives a soft sheen, indescribably beautiful. The price is eight dollars the yard, fifty-two inches wide.

Stretch the canvas firmly in a wooden frame, taking care to keep the rib perfectly even. Now trace the outlines of the design very neatly and correctly, then prick the outline so obtained with a fine steel pin; it can then be pounced on to the canvas. For detailed directions required by those unaccustomed to this kind of work, we refer our readers to the articles on "Tapestry Painting," in The Art Amateur, commencing December, 1888.

Next take a fine-pointed medium hard crayon, and go over the outline, afterward beating out the pounce powder.

If painting on silk tapestry, instead of a crayon, take a very fine brush made especially for tapestry painting, and go over the pounced line with color which will absorb the pounce powder sufficiently. Never attempt to beat out pounce powder on silk—it will only spread it and soil the work.

The color to be used can be made by mixing sanguine, which answers to burnt Sienna, yellow and a little indigo; this will give a warm reddish brown, if mixed in proper proportions. When the outline is thoroughly dry, the sky and clouds should be painted in. For the upper part of the sky take indigo and dilute it largely with medium and water; make the tint paler as you descend, by adding more medium; leave the edges of the clouds white, softening them when the sky is nearly dry by scrubbing over them some medium only. Put the darker tint of blue over the shadows of the clouds first, and while this tint is still wet, work in some neutral gray.

The floating scarf and drapery beneath the sleeping cupid should be a soft, pale pink; block in the shadows first with a mixture of brown, gray and ponceau. Remember that the colors are very strong and use them sparingly, always adding some medium. For the light wash use ponceau, only much diluted, going over the shadows as well, having allowed them to dry first; make the canvas thoroughly wet with the light wash, and while still moist, work in the half tones with the colors already mixed, but still further diluted. The purple grapes must be painted with ponceau, cochineal, sanguine, ultramarine blue and indigo, mixed in different proportions, to vary the tone, according to whether the grapes are light or dark, making some a bluer tone than others in the high lights. The berries must be painted sharply and crisply, with very small brushes. Make a yellowish tone predominate on the light parts of the leaves; for this mix a little emerald green with pure yellow. For the half tones add to this mixture some cochineal, which will give you a gray green; for the darkest parts make an olive green by adding yellow and a little indigo to brown. Full directions for the flesh painting, which will serve for the four subjects, will be given in the next issue. The dyes recommended should have Grénié's name on the labels. A medium is specially prepared for mixing with them, and the dyes cannot be used without it. Directions for china-painting will be given in a later issue.

### THE HOLLYHOCKS, BY VICTOR DANGON.

THIS spirited design is equally suitable for reproduction in oils, water colors and in tapestry painting. Let us begin by describing the treatment for painting in oils:

Choose canvas with a rather rough tooth; it gives good texture to the painting. First put in thinly a soft greenish gray background, very pale at the top and deepening toward the base. The desired shade can be arrived at in different ways, but a mixture of raw umber, cobalt and flake white will give it. Use a vehicle that dries well and quickly; a mixture of linseed oil, turpentine and copal varnish is excellent. Use a liberal proportion

of copal varnish in the present case; it will help greatly to keep the colors on the surface. Now draw the design on lightly with a sable brush dipped in raw umber thinned with turpentine. This done, for a salmon pink flower take scarlet vermilion mixed with white for the palest tints and shade with crimson lake, burnt Sienna and a little touch of indigo in places. Paint very broadly and endeavor to finish up at once as far as possible. Load on the lights and keep the shadows thin and transparent.

For yellow flowers you would require pale lemon yellow, light cadmium, raw umber, raw Sienna, and a little rose madder and ivory black. For the foliage have ready a variety of greens. For cool, gray green, mix cobalt, yellow ochre and white; for a yellow green, pale lemon chrome, black and white, with a little emerald green added. For darker shades, mix raw Sienna with Antwerp blue and black, also indigo, yellow ochre and burnt Sienna.

In tapestry painting the design could be used for a small screen, a wall-banner, or a sofa-cushion. The colors, in nature, of the flowers are so varied that the design can be made to harmonize with any room. The variety with salmon-colored petals and deep red marking at the base is very effective.

Begin by stretching some good woollen canvas, such as is especially prepared for tapestry painting, on a wooden frame. Make a careful tracing of the design, then prick the outline thus obtained and pounce it on to the canvas. Secure the dotted line with a very fine pointed crayon, after which beat out the pounce powder. It is not necessary to paint in a background at all, but if one is desired, pale cold gray would be effective. To obtain this gray mix indigo, cochineal and yellow, diluting the mixture with plenty of medium and water. Pass the tint right over the leaves and stalks. This will be found a great saving of time, and the gray, slightly modified, can be utilized for the high lights on the foliage. For the salmon pink mix ponceau, which answers to vermilion, with a little yellow; cover the flowers entirely, also the buds, with this tint, and, when all but dry, shade them with ponceau, cochineal, sanguine and a little indigo added in the darkest parts. Yellow flowers would look well on the same ground, and for these paint on first a tint of pure yellow, much diluted, and shade with yellow, sanguine and indigo mixed. For the green leaves, mix for the lighter ones emerald green and yellow, modified with a little cochineal. For the rich shadows, mix yellow with brown. This makes a beautiful olive tint. Before shading, scrape out with a knife the highest lights and vary them by painting some pale pure yellow into them in places. For the red brown stalks take brown and add to it a little ponceau. When finished have the painting properly fixed by steam. Be careful to use medium with all the colors.

### THE "KATE GREENAWAY" FIGURES FOR SPLASH TOWELS.

THESE figures should be enlarged. Then transfer them to the material by means of transfer paper. Secure the design firmly with thumb tacks to prevent it from slipping, and use a bone tracer. The goods best adapted for splashes are crash, linen, or scrim. The drawings can be worked with outlining silk, or the Madonna cotton, which is made in all colors especially for outlining. The designs might be also used for doilies, and made square by leaving out some of the background on either side in the upper picture and dividing the lower picture into two parts. If used in this way it would be well to use etching silk on very fine linen. The work would look well outlined in two shades of one color only, but, if preferred, any colors could be used appropriate to the dresses and the background. Care must be taken to put as much expression as possible into the faces.



## THE ART AMATEUR.

### THE "KATE GREENAWAY" FIGURES FOR CHINA PAINTING.

THESE little figure designs make capital teapot or hot-water stands painted on six-inch tiles.

The upper picture needs only to have some of the background left out on either side of the figures; the lower one can be divided into two sections; the centre figure, if desired, could be introduced with excellent effect on both sections. Choose some tiles as smooth and free from flaws as possible; trace and transfer the designs, always remembering first to wipe the tile over with turpentine.

Use Lacroix colors, and paint by means of flat tints, and outline just as these figures are generally colored in picture-books. For the flesh take Capucine red, with a very little ivory yellow in it, add some tinting oil, apply the color with a camel's-hair brush, and blend it with a flat-end stippling brush. For the hair take yellow brown, and put in the markings with sepia. Introduce some bright coloring into the dresses, using the simplest colors on your palette and outlining them with a stronger tint of the same. Outline the features with red brown. For the wall use neutral gray, and add some sepia to mark out the stones. For the foreground take sepia and yellow brown modified with gray for the pathway, apple green and sepia for the grass. Paint the fence with yellow brown, to which add some ivory black. Only one firing is needed.

### CUSHION FOR EMBROIDERY.

THE double page design given in the Supplement would be very handsome for a round cushion worked on cream-colored Bolton sheeting. Leave the design itself untouched and tint the ground either a soft old china blue, crushed strawberry, russet green, or any color that suits your purpose best. Then take a fine cord of the tone, but a shade or two darker, and outline the entire design by buttonholing the cord in position with stitches a little way apart, using a rich gold-colored outlining silk. For the small circles buy metal rings of the required sizes and crochet over them with rope silk of the same shade of gold; sew these in position with fine sewing silk. The effect of the raised rings is remarkably rich, and applying them takes far less time than buttonholing the circles right on the material. If preferred, art satin can be substituted as a foundation, but Bolton sheeting will be found all that can be desired and, it is much used just now for such purposes. Work of this sort, when finished, is generally handsomely mounted with a rich material for the back such as plush or brocade of some kind.

## Correspondence.

### NOTICE TO TRANSIENT READERS.

Readers of *The Art Amateur* who buy the magazine from month to month of new dealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

### PHOTOGRAPHY VS. FINE ART.

A CORRESPONDENT (N. B. G., Fort Plain, N. Y.) sends us some queries, the answers to which, we think, will prove generally useful. 1st. He asks, "Is there any process for taking photographs in colors?" He remembers reading some time ago, he says, of a Londoner who had invented some such process, or, at least, who had taken a number of photographs in colors; but there were no particulars given. There is, properly speaking, no such thing as a photograph reproducing natural colors as natural forms are usually produced and as they are seen in the image in the camera. The photographic print is the result of chemical change determined by the activity of sunlight in the various sensitive substances used by photographers. It is well known that some of these give a brown, some a black or a blue print; others give a much wider range of tints, but present difficulties in fixing and in manipulation which put them practically out of account. It would seem to be possible to make a photographic print show-

ing the tones above mentioned, but it would be only a slight approach to nature, besides which the changes of color would have to be mechanically produced. It would, in effect, be painting with chemicals. We do not know that it has ever been seriously attempted. What has been done, and what our correspondent probably refers to when he says a college friend has told him of colored photographs made by the light passing through different lenses, one of which would admit only brown rays, etc., is this: Several plates are prepared to be printed from in the usual manner of color printing, one at a time, each with ink or pigment of a certain color, by superposition making the half tones and by juxtaposition furnishing the full tones of the picture. In preparing these plates, colored lenses, or what amounts to the same thing, sheets of colored glass, may be used to screen out all but the necessary rays, and so the picture obtained is to a certain extent a natural one. It depends, however, for its naturalness as well as its agreeableness, much more on the artistic skill of the operator than on the process, which in inartistic hands produces only the vilest results.

2d. Our correspondent seems to fear that colored photography, should it be practised to any great extent, would interfere with the art of painting, and asks, "Is not the existence of painting endangered by the discoveries of science?" He adduces the decay of miniature painting subsequent to the introduction of photography, as showing that his fears are not without foundation. Still we cannot think that he quite means what his words would seem to imply—namely, that he considers it the object of art to merely copy nature. That is not the main nor even the primary object of painting any more than it is that of any of the other arts. All are essentially means of expression. The value of a painting depends upon the artist, upon what he has to express; not upon his subject nor his exact reproduction of it. Thus one man's painting of a pool produced by a summer shower may be better than another's rendering of the ocean or of Niagara, even though the latter may be a correct visual representation of what is to be seen by an ordinary pair of eyes. It is the same in literature. Darwin writes a classical work upon the earth-worm, while others discourse on the immensities and the eternities without even saying anything of value. The difference is in this: that the painter is confined, for his only means of expression, to such representations as he can give of the visible aspects of things. They constitute his vocabulary, and command over them is as necessary to him as command of words is to a writer. Hence the need of training in drawing and the other branches of an artist's technical education. Without it one may have fine feelings and good ideas and be unable to communicate them. But, again, one may have really great skill in depicting things (as scientific draughtsmen not unskilled have) and be in no true sense an artist, because possessed of no sentiment, no personal idea which the picture is to express.

It follows that art, properly so called, cannot suffer from any conceivable progress of photography. On the contrary, the artist will welcome such progress for two reasons—it will furnish him with new means of studying nature, and it will serve to reproduce his work and spread his fame. It is true that its service in both ways will always be imperfect, but better less than more imperfect.

As for miniature painting, it had reached a considerable height and began to decline before the popularization of photography. It seems to be reviving, and there is a possibility that future Cosways and Malbones may yet start up. But even if such should not be the case, portrait painting on a larger scale certainly flourishes. What photography has done for miniature painting, and may possibly do for landscape painting, is to clear out of existence a mechanical, soulless school. People who only want a record, a remembrance of a face or of a place may, be satisfied with the photograph, even without color; but those who wish the expression of another's thoughts or emotions will have to look for it to painting, and the arts distinguished as "fine."

### PHOTOGRAPHIC ENLARGEMENTS.

L. E. P., Salineville, O.—(1) The simplest method of enlarging cabinet photographs is to make an enlarged negative direct in the camera. In order to do this the camera must have a long draw, and the operator must use a short focus lens. The

photo is tacked to a board placed at right angles to the table or other support on which the camera rests. The latter is moved back and forth until the desired degree of amplification is obtained and the image sharply focused. Another method is to obtain a small negative from the cabinet and to print enlargements on bromide paper, using a magic lantern. (2) T. H. McCollin, 535 Arch Street, Philadelphia, Pa., makes good solar prints.

### SOME ADVICE ABOUT FURNISHING.

SIR: I have a parlor 14x23 feet, a library 14x17 feet, and a dining-room 16x24 feet, all connecting continuously by large sliding doors. The floors are of hard wood, and I have been advised to have an Axminster Carpet on the parlor floor, covering the entire surface, and to use Oriental rugs for the library and dining-room floors, which, of course, are to be highly polished. Yet I see, in the houses of friends of acknowledged taste, the polished floor with rugs in the parlor also. Now, I appeal to *The Art Amateur*, as the authority in such matters, to decide the case for me—carpet or rugs?

The woodwork in the parlor and dining-room is cherry, and the furniture in both is to be mahogany. Therefore, should not the parlor floor, in case a rug is used—and also the dining-room floor—be stained cherry? I think it would be much more harmonious; yet there is this difficulty: The room between them, the library, is antique oak, and the floor will have to match that woodwork; how will this dividing the floor space look when all the doors are thrown open, or will it be noticeable?

In a bedroom in white and gold, would you advise a carpet all over the floor? If not, should not the floor be painted white, to match the woodwork?

It has been suggested to me to have a green bedroom. Can you give me an idea for the treatment of such a room? Should the pine woodwork be painted green, or left the natural color?

In the bath-rooms, which are tiled with cream-white tiles five feet high, with border of blue tiles in one case, and green in the other, what color should the walls be above—the woodwork pine?

Mrs. A. B. M., Rockville, Md.

We advise you to have a rug for the parlor floor also. A carpeted floor would not be pleasing when the sliding doors between the rooms are open.

Stain the parlor and dining-room floors cherry. The difference between this color and the antique oak of the library will not be marked.

Carpet the entire floor in the white-and-gold bedroom. A light ground and a small pattern should be used.

A green bedroom is never pleasing. We should not advise it. In the cream-white and blue bath-room paint the walls pale "robin's-egg" blue. In the room with the green border the walls may be light primrose yellow.

### WANTED: A SAFE, "CLEAR, BRILLIANT" BROWN.

N. F. B., Washington, D. C., writes: Is there any good brown which compares with bitumen and asphaltum in clearness and brilliancy? I know they are dangerous, but they work so delightfully that I am tempted to use them, Vandyck brown is so dull and opaque, and when mixed makes such an ugly purplish color. Can you recommend a good brown which has the clear golden tint of bitumen?

You would do very wrong to continue to use bitumen and asphaltum when you know them to be dangerous. If you do not value your own work that is your own affair; but if you paint with the view of selling your pictures, assuredly you have no right to take money for what will not be permanent. Nothing is more certain than that it will be a matter of only a little time when a picture painted with these wretched pigments will become hopelessly discolored and will crack all over. As to your inquiry for a safe substitute with the "clearness and brilliancy" of bitumen and asphaltum, we must say plainly that we know of none. We shall be glad to publish any information on the subject from artists who may have experimented in this matter with good results.

ESTABLISHED 1848.  
**T. A. WILMURT & SON,**  
54 EAST 13TH STREET,  
Between Broadway and University Place, N. Y.

**Picture-Frames and Mirrors,**  
ARTISTIC DESIGNS IN  
GOLD, BRONZE, HARD WOODS, Etc.  
PAINTINGS RESTORED.

Regilding and Repairing done in the neatest manner  
Special attention given to arranging Galleries and  
Dwellings. Careful Packing for Shipment by Rail or  
Water.

ALSO FOR SALE:  
**OIL PAINTINGS, ETCHINGS and  
ENGRAVINGS.**

**Geo. F. OF,**  
MAKER OF  
**FINE FRAMES,**  
No. 4 Clinton Place,  
(8th Street), near Broadway, New York.  
Works of Art Framed with Artistic Judgment.

**D. B. BUTLER,**  
**PICTURE FRAMES,**  
Also, PAINTINGS, ENGRAVINGS,  
ETCHINGS, Etc.  
Near 28th St., 398 FOURTH AVE., N. Y.  
Paintings Cleaned, Varnished, Hung or  
Packed and Shipped.

**THE LILLIPUT.**  
*The Ideal Detective Camera.*



Produces a Negative 2 1/4 inches square. Ordinary dry plates are used and can be developed and printed by the Amateur. Illustrated Book of Instructions Accompanying Each Camera. A fine sole leather case and sling strap, six patent double dry plate holders, are included with the Camera, and price is only \$25.00.

SEND FOR CIRCULAR.

**E. & H. T. ANTHONY & CO.,**  
591 Broadway, N. Y.

**The Great Picture Light.**

Frink's system of reflectors is specially adapted to lighting picture galleries, and is used in the Academy of Design, Century Club, Eden Musée, and other public galleries; also in the private galleries of Mr. August Belmont, Mrs. R. L. Stuart, Mr. Chas. Sedlmeyer, Mr. L. A. Lanthier, and others. Strongly endorsed by the great Hungarian artist, M. de Munkacsy, during his recent visit.—F. P. FRINK, 551 Pearl St., N. Y.

**QUITE WELCOME**

to a copy of our little book  
"HOW TO MAKE PHOTOGRAPHS."

Your name is all sufficient to receive a copy containing catalogue of graphic. Our stock is complete. from \$2.50



and address sufficient to receive of this book an illustrated our photo- goods. varied and Outfits cost upward.

**The Scovill & Adams Co.,**  
423 Broome St., New York.

**PICTURE FRAMES,** In new and tasteful patterns suitable for all kinds of pictures. DESIGNED AND MADE TO ORDER. Public and private galleries everywhere attest the character of our work. Paintings relined and restored. Also, choice OIL PAINTINGS on exhibition and sale.

**BEERS BROTHERS,**  
1264 BROADWAY, CORNER 123D STREET, NEW YORK.  
A PRIZE of \$10 worth of Art Supplies will be given for a club of ten subscribers at \$3 each. Send for Prize Circular. *The Art Amateur*, 23 Union Square, New York.

**Fifth Avenue Art Galleries,**  
366 & 368 Fifth Avenue, N. Y.

**ORTGIES & CO.,**  
AUCTIONEERS.

Salesrooms and Galleries for exhibitions and sales of paintings, statuary, books, and other art work.

**FIFTH AVENUE  
ART AUCTION ROOMS,**  
For the sale of  
PAINTINGS, BRIC-A-BRAC, RUGS, ETC.,  
240 FIFTH AVENUE, N. Y.

C. F. WETMORE, Prop'r. | J. H. DEAPER, Auctioneer

**FRAMES AND PICTURES.**

**WILLIAM LEVIN,**  
37 Dey Street, New York.

Pictures framed to order in good taste. Paintings restored and varnished. Regilding—one-half up-town prices.

# \*\*\*\*\* INSTRUCTION, SUPPLIES, HOME ADORNMENTS. \*\*\*\*\*

Mrs. S. S. Frackelton will hold her Summer Classes for teachers and amateurs in China Painting, at 406 Grand Ave., Milwaukee, during July and August.

St. Paul and Minneapolis Classes in October. Chicago Class will open November 5th, in the Stevens Building, 26 Adams Street.

Royal Worcester gold work, gouache colors, etc., also firing with gas kilns taught.

Terms given upon application.

**Society of Decorative Art,**  
28 EAST 21st STREET, NEW YORK.

## CLASSES

OPEN SEPTEMBER 15, 1889,  
IN  
WATER-COLOR AND CHINA PAINTING,  
Under Mrs. Charles Goodyear.  
Further particulars upon application.

ESTABLISHED 1865.

**THE CARL HECKER  
ART SCHOOL,**

4 & 6 West Fourteenth St., New York.

INSTRUCTION in Portrait, Landscape, Still Life, and Flower Painting. Crayon Portraits, India Ink, Pastel, Water-Color, and China Painting. Circulars on application. Sketching Classes for the summer a special feature. *Special classes for teachers for the summer.*

ESTABLISHED 1877.

## OSGOOD ART SCHOOL.

OPEN throughout the year. Terms, \$1.00 three hours' lesson; six for \$5.00. Practical instruction in all departments. Send for circular. *Mention this paper.*—DOMESTIC BUILDING, BROADWAY AND 14TH STREET, NEW YORK.

## CLASSES FOR LADIES IN PAINTING AND PHOTOGRAPHY

NOW OPEN.  
INSTRUCTION given in Oil and Mineral Painting, in various methods of Photographic Printing, and in all branches of Amateur Photography. Open from 9 to 12 A.M. and 1 to 4 P.M., except on Tuesday afternoons and Thursdays. Address:

MISS L. K. NEVINS,  
Room 78, Franklin Building, 186 Remsen Street, BROOKLYN, N. Y.  
Circulars sent upon application. Mention this paper.

## ART BY CORRESPONDENCE.

By joining the Chautauqua Society of Fine Art (tuition fee, \$1.00 per year) you may send drawings in pencil, India ink, sepia, charcoal or crayon, and paintings in oil or water-color, every month, for criticism, to the director, Professor Ernest Knauff. Over seven hundred students from all parts of the United States, from Maine, Florida, California, and Alaska, are availing themselves of this system of teaching.

Send to Miss KIMBALL, Chautauqua Office, Plainfield, N. J., for circular.

## COLUMBUS ART SCHOOL.

Classes in Drawing, Decorative Design, Life Study, Water Color and Oil Painting, Modelling in Clay, Wood Carving, Repoussé Brass Work, Drawing for Illustration, Architectural and Machine Drawing. Tuition Low. Diploma on completion of regular course. Post Graduate Course at half rates. Eleventh year opened October 1st, 1888. Send for Catalogue to Prof. WALTER S. GOODNOUGH, Director, Columbus, Ohio. [Please mention this paper.]

## ORIGINAL SCHOOL OF INDUSTRIAL ART AND TECHNICAL DESIGN FOR WOMEN,

134 FIFTH AVENUE, bet. 18th and 19th Sts., New York City.

Summer Term now in Session. Pupils can enter at any time. Classes in PRACTICAL Design as applied to Carpets, Wall-Papers, Linen, Silks and all Industrial Art Manufacture.

## DEPARTMENT OF HOME STUDY.

Instruction given by letter. Most complete method existing of Home Instruction. CIRCULATING LIBRARY of Art Books and Studies. For circular and further particulars, address the Principal, Mrs. FLORENCE ELIZABETH CORY.

## MRS. EMMA HAYWOOD

HOLDS CLASSES FOR TAPESTRY, China, ROYAL WORCESTER, Oil and Water Color Painting. Enlargements supplied ready pricked for pouncing. 37 & 39 West 22d St., N. Y.

STUDIES TO RENT.—Original Paintings in Oil, on canvas, to rent for copying. Flowers, Animals, Game, Landscapes and Marines. Also Fancy Articles (suitable for fairs, bazars and gifts). Designs on Bolting Cloth, etc. Send for price lists to Mrs. F. A. OWEN, 304 North St., Burlington, Vt.

Reopen for the Season October 1, next.

**ART SCHOOLS**  
OF  
**The Metropolitan  
Museum of Art,**  
CENTRAL PARK,  
Corner 5th Ave. and 82d St., N. Y.

These Art Schools have been established by the Trustees of The Metropolitan Museum of Art, in order to furnish superior opportunities for thorough instruction in Design, Modelling, Color, Freehand, Architectural, Cabinet and Perspective Drawing, Chasing and Hammered Metal Work, Carving in Wood, Painting on China, etc., especially to those who desire to acquire an artistic education applicable to Industrial and Commercial uses.

Large, new, well-lit and ventilated rooms have been provided in the Museum Building, with superior art material and instruction, and a liberal basis of admission.

In order to offer all genuine students every facility in their work, a series of lectures have been added, the privilege of visiting the Museum free of expense, prizes, diplomas and opportunities for the sale of meritorious work, so that all may measure their progress by the degree of their industry and application.

The rooms are open for work all day.  
Circulars embracing fuller particulars upon application.

ARTHUR LYMAN TUCKERMAN, Manager,  
CENTRAL PARK,  
5th Ave. and 82d St., New York.

## AMATEURS and ART STUDENTS:

Are you going to contribute to

**Raphael Tuck & Sons'**

*Competitive*

*Prize Exhibition,*

which will be held in January, 1890, at the Royal Water Color Galleries, London, where prizes amounting to **FIVE HUNDRED GUINEAS, and TWO HUNDRED AWARDS OF MERIT,** will be awarded by the Judges,

SIR JOHN EVERETT MILLAIS, Bart., R.A.,

MARCUS STONE, R.A.,

G. H. BOUGHTON, A.R.A.,

SOLOMON J. SOLOMON, R.I.?

And will you not contribute to the **PRELIMINARY AMERICAN EXHIBITION,** to be held in November, at the

## AMERICAN ART GALLERIES,

Madison Square and Twenty-third Street, New York, where

## TWO HUNDRED DIPLOMAS

will be awarded by the American Judges,

FRANK D. MILLET,

J. CARROLL BECKWITH,

WILLIAM M. CHASE,

MONTAGUE MARKS.

If so, you should begin your picture without delay.

Prospectus and

## STUDIES BEARING THE "ELIGIBLE STAMP"

can be had at all Art Stores in the U. S., and at

**Raphael Tuck & Sons,**

*Fine Art Publishers,*

298 Broadway, N. Y.

THE

## N. Y. INSTITUTE

FOR

## ARTIST-ARTISANS

140 WEST 23d STREET,

NEW YORK CITY.

FOUNDED by the Foremost ART Firms in the UNITED STATES. It is the most National, liberal, organic, thorough, central, and comprehensively practical of any Art School in the country. Its aim is to unite the Artist and Artisan for mutual benefit and respect. Give thorough training in all vital principles and fundamental departments, whether by line, surface, form, or color expression, from nature, history or life, and prepare the talent of our country for national, independent, original application of beauty to any and every material and purpose. Prices very moderate. Rooms always open for work and constant personal supervision.

Address Supt. J. W. STIMSON.

## DEPAUW ART SCHOOL.

One of the best equipped in the West. Excellent facilities for Still-life, Cast, Portraiture, Landscape, Animal and Flower study. Pencil, Pen, Gouache, Charcoal, Crayon, Water Color and Oil. Drawings for Illustration, Perspective, Modelling in Clay, Wood Carving and Repoussé. Practical Illustration of Landscape Composition and Principles of Coloring by designing and executing before the class. Diploma on completion of regular course. Year begins Sept. 18th. Send for catalogue to H. A. MILLS, Dean of School of Art of DePauw University, Greencastle, Ind.

School of Drawing and Painting and Department of Decorative Design,

## MUSEUM OF FINE ARTS,

BOSTON.

The fourteenth year of this School will begin Monday, Sept. 3<sup>rd</sup>, 1889.

For particulars address the school.

## Summer Art School.

### F. E. HALL.

China fired twice daily, in Portable Ceramic Kiln, at 72 Boylston Street, Boston, Mass. Pieces of all sizes, low prices and perfect firing. China re-packed without charge, for out-of-town trade. Kilns for sale.

Cool studio; Lessons in China Painting by mail (reference to pupils in many States); choice Water-Color designs for sale or rent at low prices.



These Cameras reflect directly from the Photograph, Studies, Designs, etc., on Crayon Paper, Canvas, etc., any size and very bright, where sketched in perfectly. For Portraiture and Landscape Artists, etc. Prices low. Sent on conditions. Perfect sketches, any picture, 50c. Send stamp. Mrs. CARRIE LOUNSBURY, Bath-on-Hudson, Albany, N. Y.

With this camera you can make a sketch direct from any photograph and your drawing will not be reversed. By express, \$6.00. Send photograph and 50 cts. for sample drawing on crayon paper, life size.

DUST. C. R. JENNE, Artist, Fort Wayne, Ind.

## WOOD CARVING TOOLS.

The celebrated S. J. ADDIS make are the best in the world. Send for Illustrated Price List free.

J. J. WATROUS, 213 Race St., Cincinnati, O.

ESTABLISHED 1860.

The most complete establishment of the kind in the country.

## Boston China-Decorating Works

L. COOLEY, Proprietor.

CHINA Fired and Gilded. All requisites for China Decorating, including the largest assortment of White China to be found anywhere, always on hand. Cooley's Roman Gold, in use for twenty years, is warranted superior to any in the market. Also, Cooley's Gold Bronzes and Royal Worcester Tinting Colors. Long practical experience enables us to guarantee everything from this establishment.—The Trade supplied.—Goods shipped to any section of the country.

Send for Circular.

38 Tennyson St., Boston, Mass.

## GOLD FOR CHINA DECORATIONS.

after ROYAL WORCESTER DESIGNS. Light green, brown, red, purple, Roman, platinum, and other shades, dead gold, on glass palettes, with directions for use. Price, \$1.00. Manufactured by THEODORE WALTER, 17 Boylston Place, Boston.

FIRING AND GILDING FOR AMATEURS. Send for price list. Dealers supplied.

## L. CASTELVECCHI,

MANUFACTURER AND IMPORTER OF ANTIQUE, ROMAN, MEDIEVAL AND RELIGIOUS

## PLASTER STATUARY AND BUSTS

for the use of Artists, Amateurs, Schools, Academies of Design, etc. The largest collection in America. Feet and hands from nature.

143 Grand St., near Broadway, New York.

Send for Catalogue.

## WILLIAM SCHAUS,

204 Fifth Ave. (Madison Square),  
NEW YORK.

IMPORTANT COLLECTION OF

## OIL PAINTINGS

by European Artists of the First Rank.

## Water-Color Drawings,

by Leaders in this Walk of Art.

An Unrivalled Assortment of Remarque and Artists' Proof

## Etchings & Engravings

including the latest Paris and London publications. Artists' Boxes in great variety for Painting in Oil, Water-Color and Pastel.

## NEW ART GALLERIES,

75 Boylston Street,  
CORNER OF PARK SQUARE, BOSTON.

## Noyes, Cobb & Co.

Formerly at 127 Tremont St.

PAINTINGS,

ETCHINGS,

ENGRAVINGS,

PHOTOGRAPHS.

Exhibition gallery always open to the public.

## NEW

## ART GALLERY.

## FISHEL, ADLER & SCHWARTZ

(Of No. 94 FULTON STREET),

HAVE JUST OPENED AN UPTOWN BRANCH AT

1149 BROADWAY,

NEW YORK,

and respectfully invite inspection.

A large collection of

## AMERICAN PAINTINGS

By well-known Artists.

JUST PUBLISHED:

A new and elaborate ETCHING by JAS. S. KING, after the famous water color by Wm. Magrath, entitled

"A BACCHIC DANCE."

## HASELTINE GALLERIES.

## Modern Paintings

1416 & 1418 Chestnut St.,  
PHILADELPHIA.

The finest Works of Art of the European Schools always on Exhibition and Sale.

THE AMERICAN ART GALLERIES, No. 6 East Twenty-third Street (Madison Square, South), New York, the largest, handsomest, and best adapted in the country, are open every week-day during the entire year. Visitors will always find on exhibition and for sale Paintings and other Works of Art for home adornment.

Admission to galleries, 50 cents. Art rooms free. American Paintings always on Exhibition and at Private Sale, for account of the artists. Auction sales of important art collections at stated periods.

## DURAND-RUEL,

EXPERT AND IMPORTER OF

## Modern Paintings,

315 Fifth Avenue, New York,  
(Corner 32d Street.)

New York office of the largest and most important Art Galleries in Paris.

16 RUE LAFFITTE AND 11 RUE LEPELLETIER.

## New England Conservatory—School of Fine Arts.



Drawing, Painting and Modelling, Crayon, Water and Oil Colors. Portraiture and China Decorating and Wood Carving. A new feature provides thorough instruction in ARCHITECTURAL MODELLING AND SCULPTURE. Also, a course of drawing and painting from LIFE IN COSTUME. Students in the School of Fine Arts enjoy free collateral advantages in other departments of the Conservatory. Thorough instruction in Instrumental and Vocal Music; Piano and Organ Tuning; French, German, and Italian Languages; Oratory, etc.—Tuition, \$5 to \$25 per term. An elegant Home and the best equipped institution in the country. For calendar giving full information, address

E. TOURIÉE, Director, Franklin Square, Boston, Mass.



